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NOV-DEC 2009

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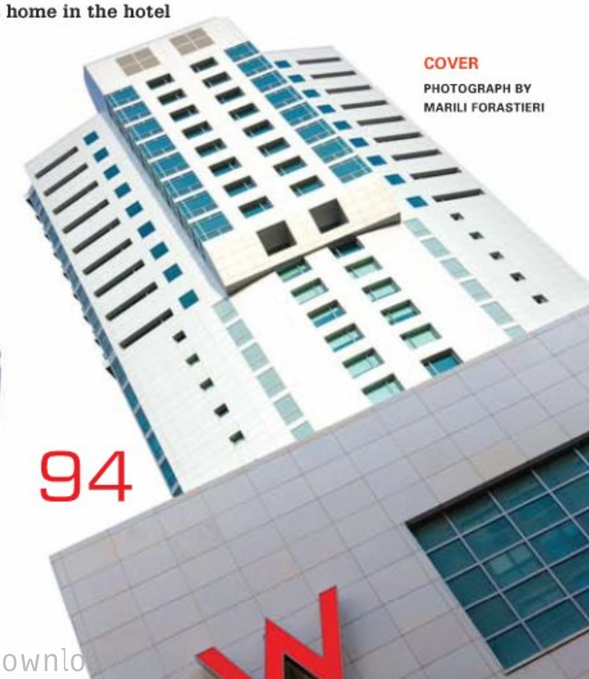
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DEPARTMENTS



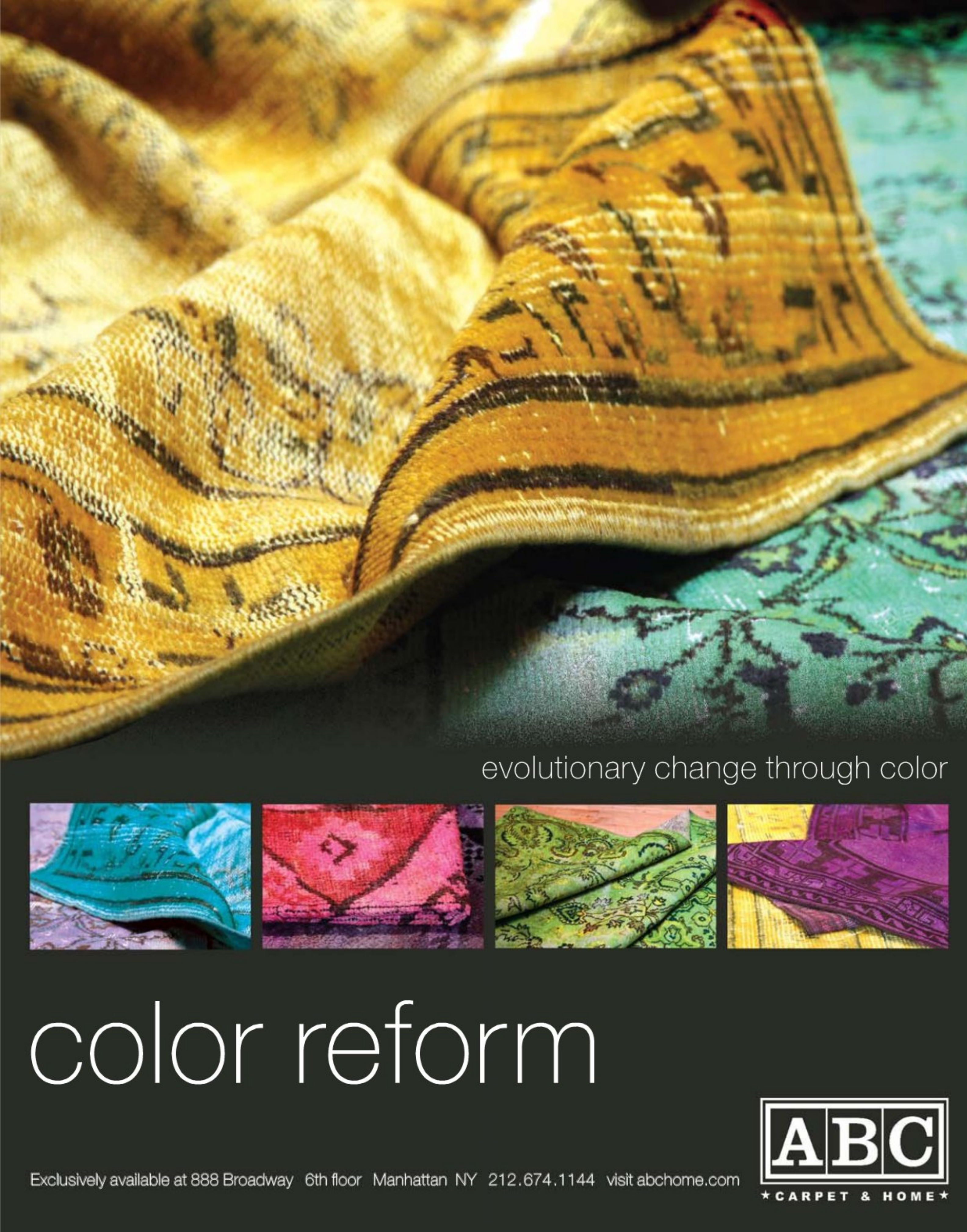
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COVER
PHOTOGRAPH BY MARILI FORASTIERI

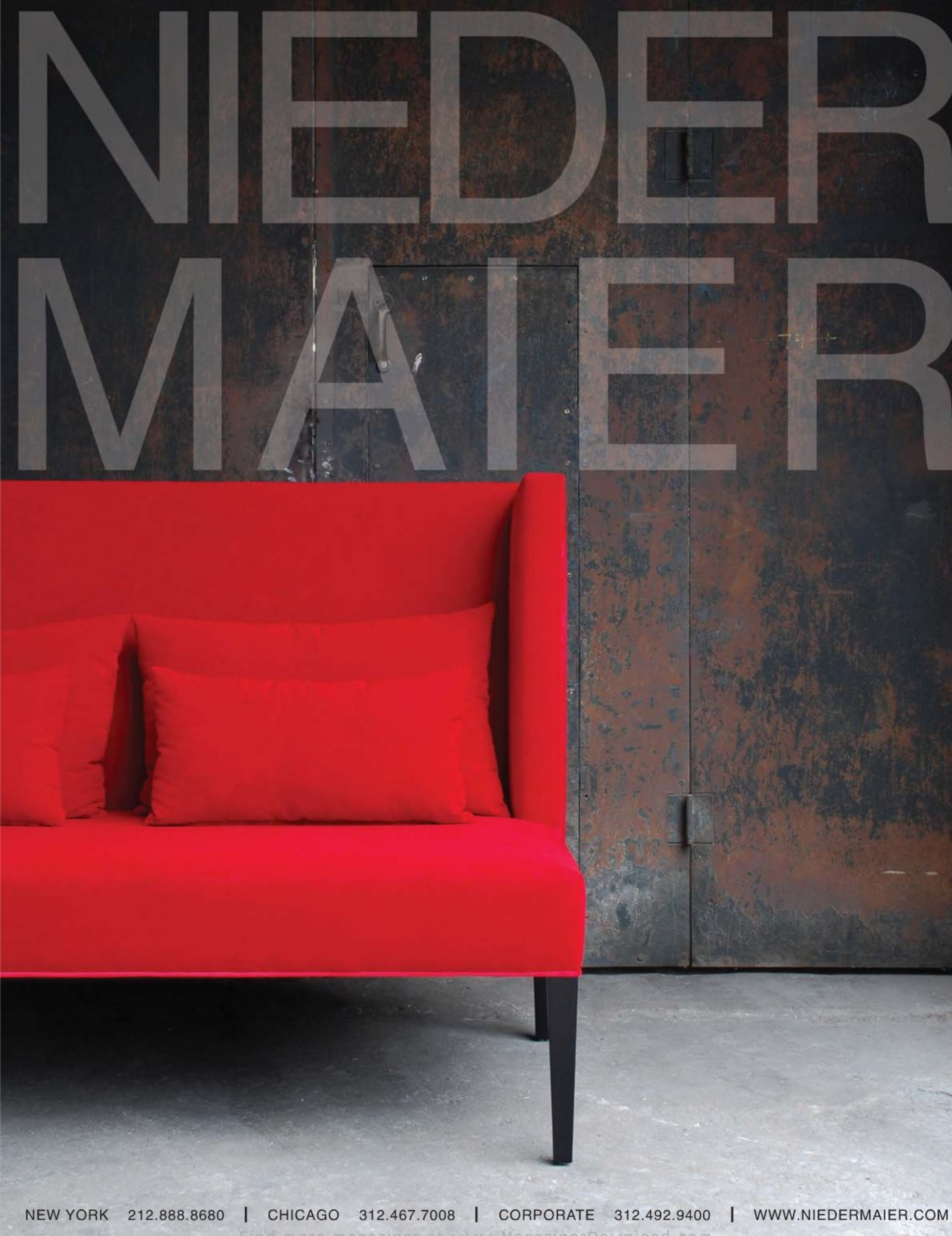

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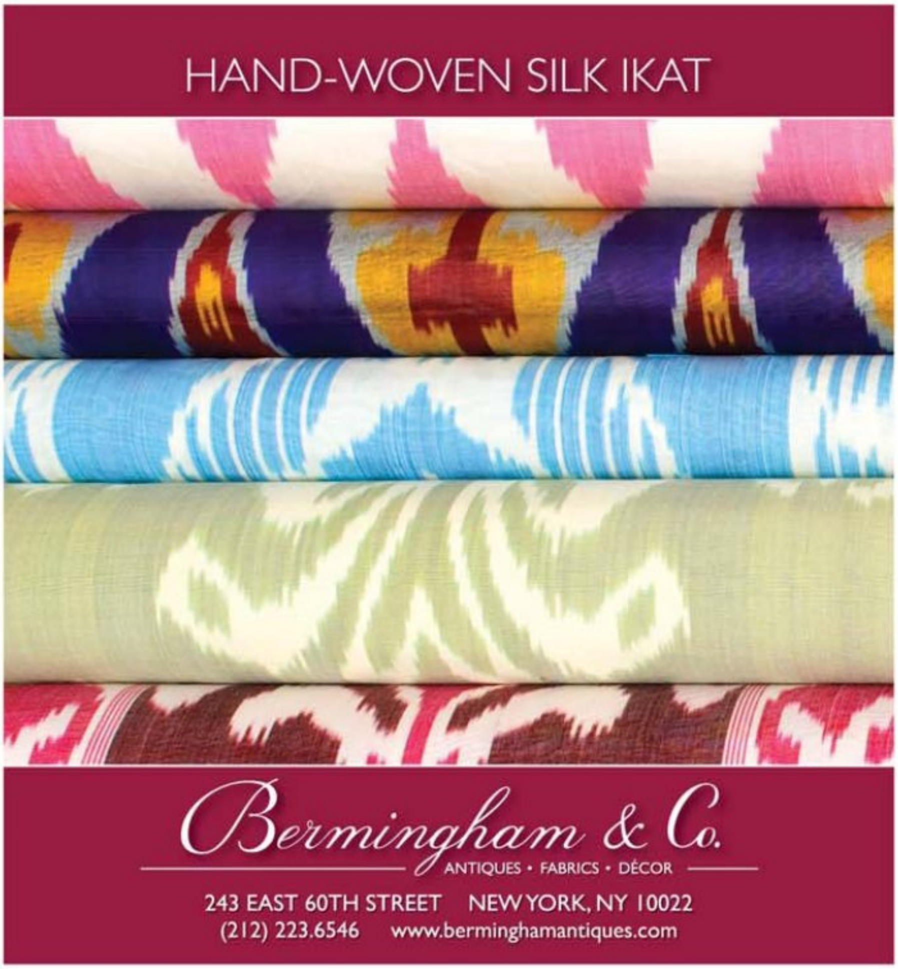
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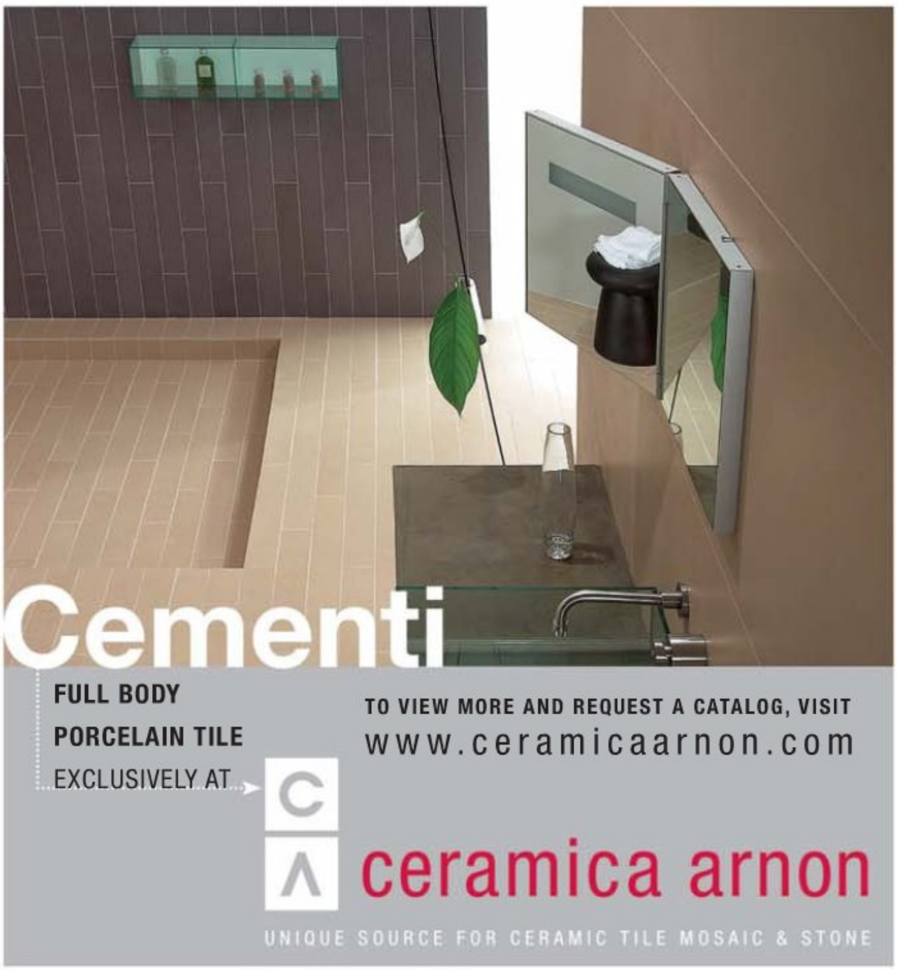
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EDITOR'S SPACE

ENTERTAINING. Whether our style leans toward formal or footloose, we make an extra push to please our friends and family during the holidays, a season when our attention moves swiftly from feast to diet, from table settings to fashion plates. Objects we use just a few times of year come out on display, a way of showing guests that we care about their comfort and pleasure and treasure the times we spend together. So in this issue, our Focus column features new, vintage, and antique compotes, a form we've relied on for centuries to turn tabletops into still-life compositions. From ruby glass to polished brass, these serving pieces elevate familiar objects—fruit, sweets, ornaments, or soaps—into the spotlight. We also visit dining spaces designed by Tricia Foley, David Scott, Bradley Stephens, Evelyn Benatar, and Gerald C. Tolomeo. The looks vary, but the spirit of sharing they convey is universal. In an impersonal world, our dining tables remain centers of community and warm generosity—things worth celebrating.

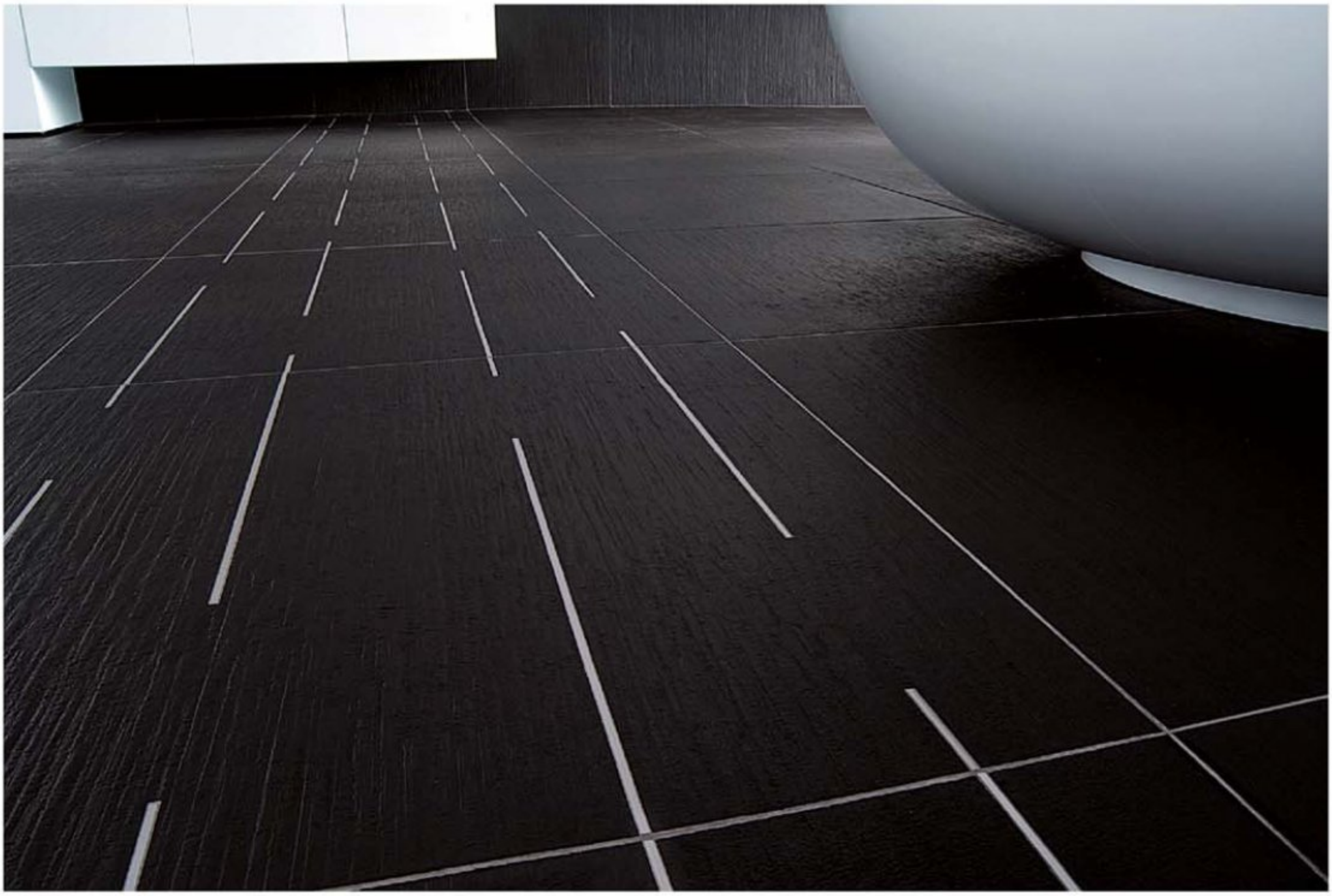
Jason Kontos

A table by the window. In David Scott's new home at **UN PLAZA,** living and dining spaces share the Midtown views *(p. 58).*

In her Manhattan brownstone apartment, and in her new book, *At Home with Wedgwood,* Tricia Foley, a noted minimalist, explores her passion for **WEDGWOOD POTTERY** *(p. 64).*




Bernd Goeckler
ANTIQUES
Reflecting City
Parchment Bar
Paolo Buffa (1900-1970) | Italy, 1940s
Four-Panel Folding Screen, The Reflecting City
Piero Fornasetti (1913-1988) | Italy, ca. 1960
"Argente" Coffee Table
Paul Evans (1931-1987) | USA, 1971
Set of Twelve Fauteuils
France, Louis XV, ca. 1765
Chandelier
Gino Sarfatti (1912-1985) | Italy, ca. 1950
Collection of Stoneware Jars with Bronze Lids
Various Artists for Royal Copenhagen | Denmark, 1930s-40s
Large Vase
Arne Bang (1901-1983) | Denmark, ca. 1950
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STATEMENTS

~ PRODUCED BY NICOLE HADDAD



CHECKS AND BALANCES Jan Johansson's hand-cut crystal Move Bowls for Orrefors are oval on the outside, circular within. ***bloomingdales.com***





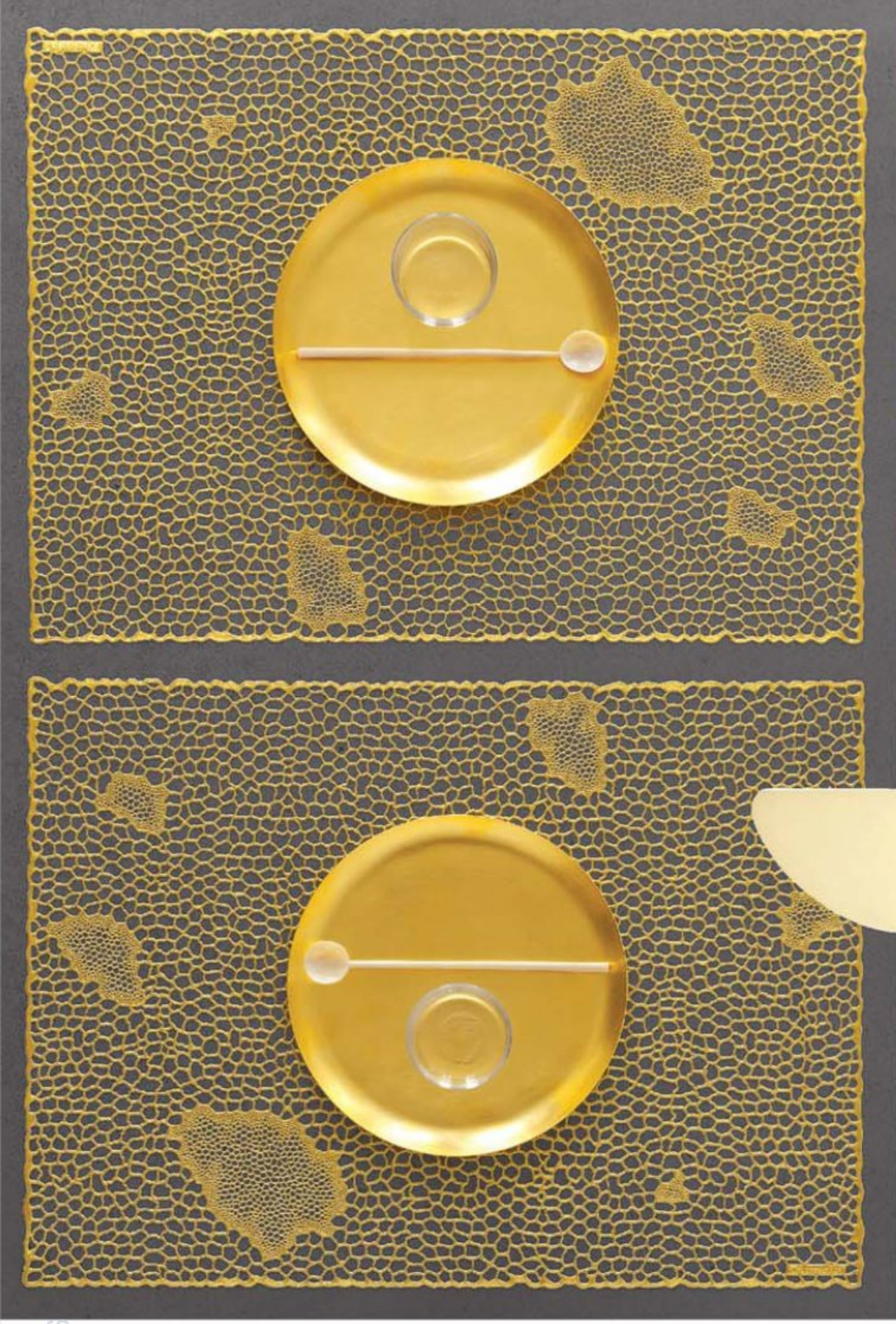
AQUATIC MUSE
The Mantaray Collection's nickel-plated coasters (3.75"D) take inspiration from nature, evoking the graceful movement of the mantaray. Set of six in a leather case.
michaelaram.com

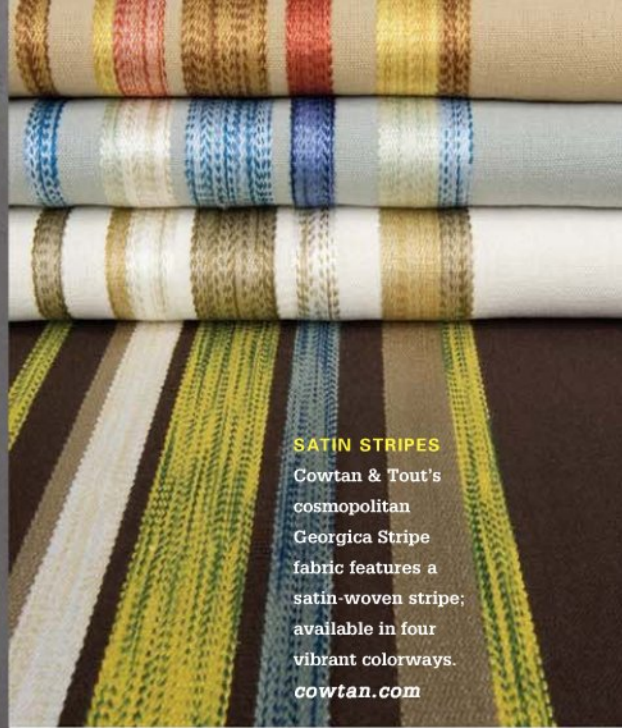
SHADES OF ROMANCE
Made in France, Jericho Stemware comes in clear, amber, or ruby-colored glass, accented with goldtone bands.
bergdorfgoodman.com



DIP YOUR PARTNER
The sturdy legs of Barlas Baylar's walnut wood Dipped Stool (also available as a bench) are encased in a lustrous bronze "dip." (22"W X 18"H) ***hudsonfurnitureinc.com***

CONTINUED





SATIN STRIPES Cowtan & Tout's cosmopolitan Georgica Stripe fabric features a satin-woven stripe; available in four vibrant colorways. ***cowtan.com***



ITALIAN TASTE Designed by Italian architects Doriana and Massimiliano Fuksas, striking gold-tone Colombina Flatware from Alessi pairs stainless steel with a durable tarnish-resistant polished finish. ***momastore.org***



MODERN METALLIC Evoking classic metalwork, Chilewich's gold metallic Coral Placemats and runners are part of their New Pressed Vinyl Collection. Also available in silver metallic. ***chilewich.com***



ON A SILVER TRAY
Silver highlights the sculptural design of the Vertigo Centerpiece (13 ¾"D) designed by Andrée Putman, from Christofle.
christofle.com

CONTINUED


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TRANSLUCENT LINEN Light shines through the Stratus Casement fabric, a Belgian linen and cotton blend from Calvin Fabrics latest collection. Shown in Natural. ***calvinfabrics.com***





THE ROYAL CUT The Faberge Tulip Collection of hand-cut crystal evokes a brilliant combination of diamonds and sapphires. ***bloomingdales.com***



POUF! Dakota Jackson's IKOpod redefines comfort with this cloudlike leather-encased, down-and-foam-filled pouf, on a kiln-dried hardwood frame and tubular stainless-steel legs. ***dakotajackson.com***

TICKLE YOUR FANCY Michael Aram's whimsical, limited-edition Feather Sculpture (40"H) displays a single polished-brass feather on a powder-coated stand. ***michaelaram.com***

~ *See Resources.*


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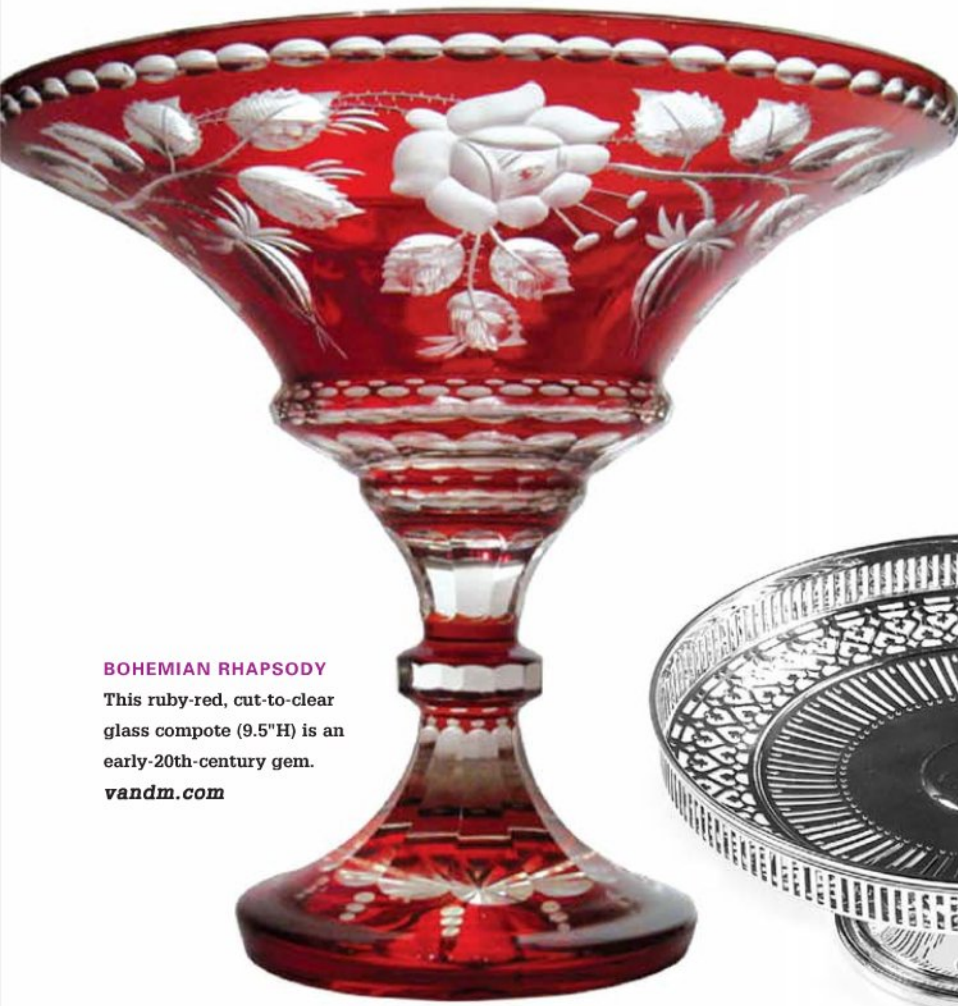
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— PRODUCED BY NICOLE HADDAD

RAISE A GLASS Lorin Marsh's Amethyst compote (6"H), with its intricate gilded underside, doubles as a goblet. *lorinmarsh.com*



SHINE ON Tommi Parzinger's c. 1950 footed compote (5.5"H), from Dual, places a polished brass bowl with incised cocentric rings on a round stem and a square base. *center44.com*

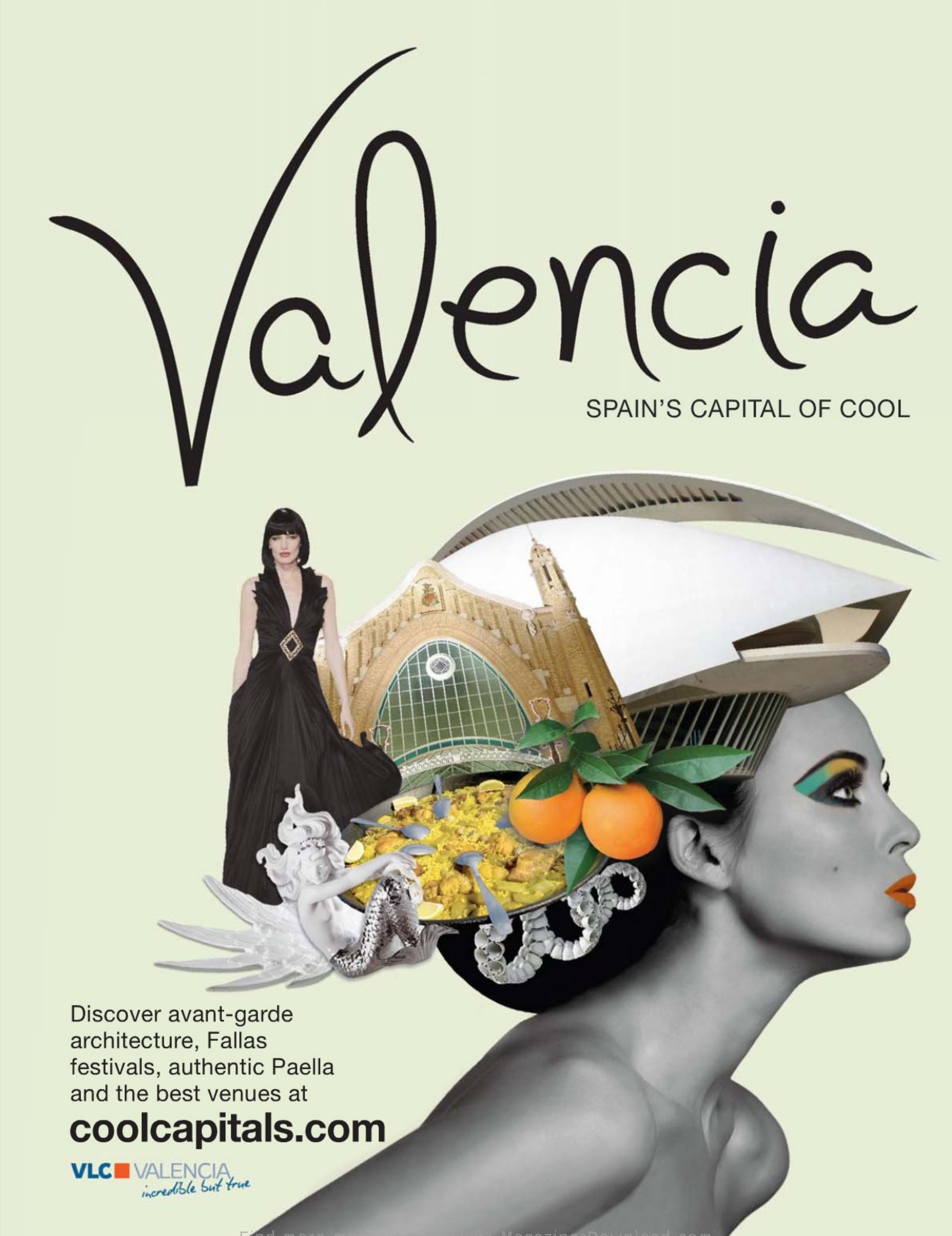


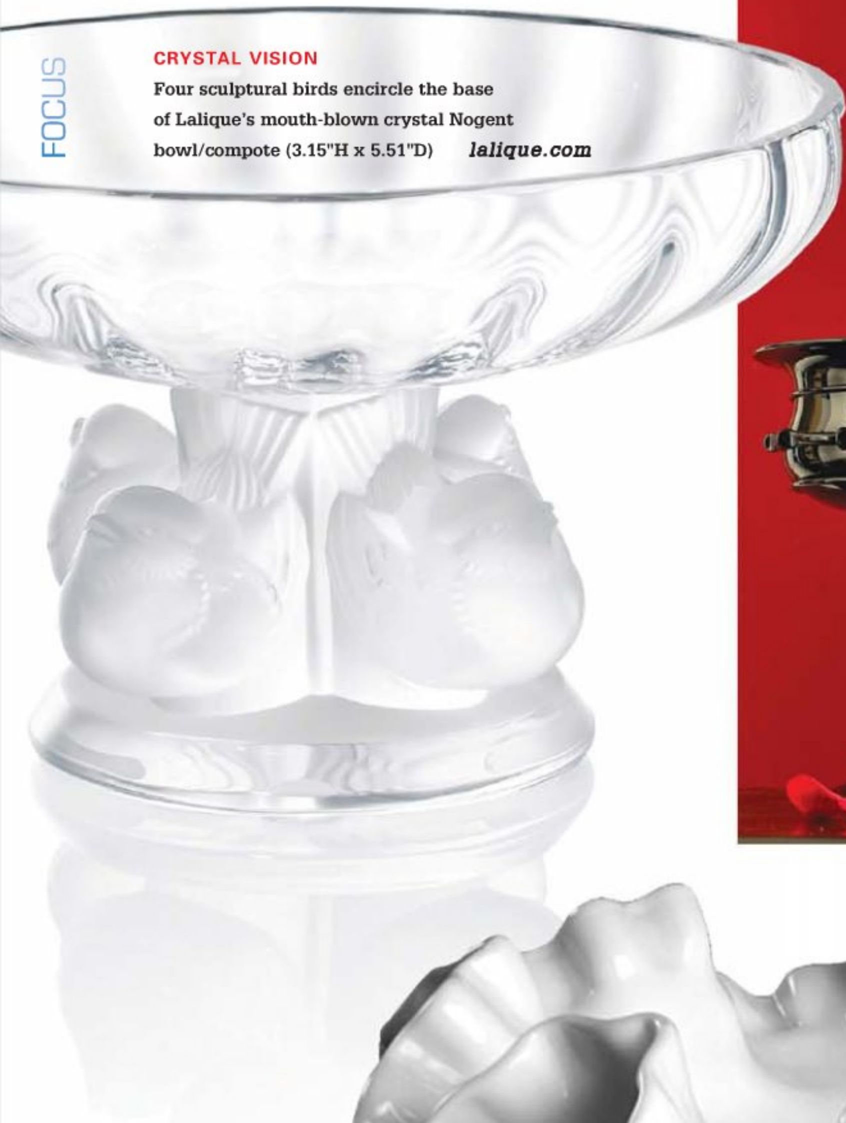
BOHEMIAN RHAPSODY This ruby-red, cut-to-clear glass compote (9.5"H) is an early-20th-century gem. *vandm.com*



SILVER CIRCLE A classic openwork pattern gives this sterling silver compote by Tiffany & Co. timeless appeal. *replacements.com*

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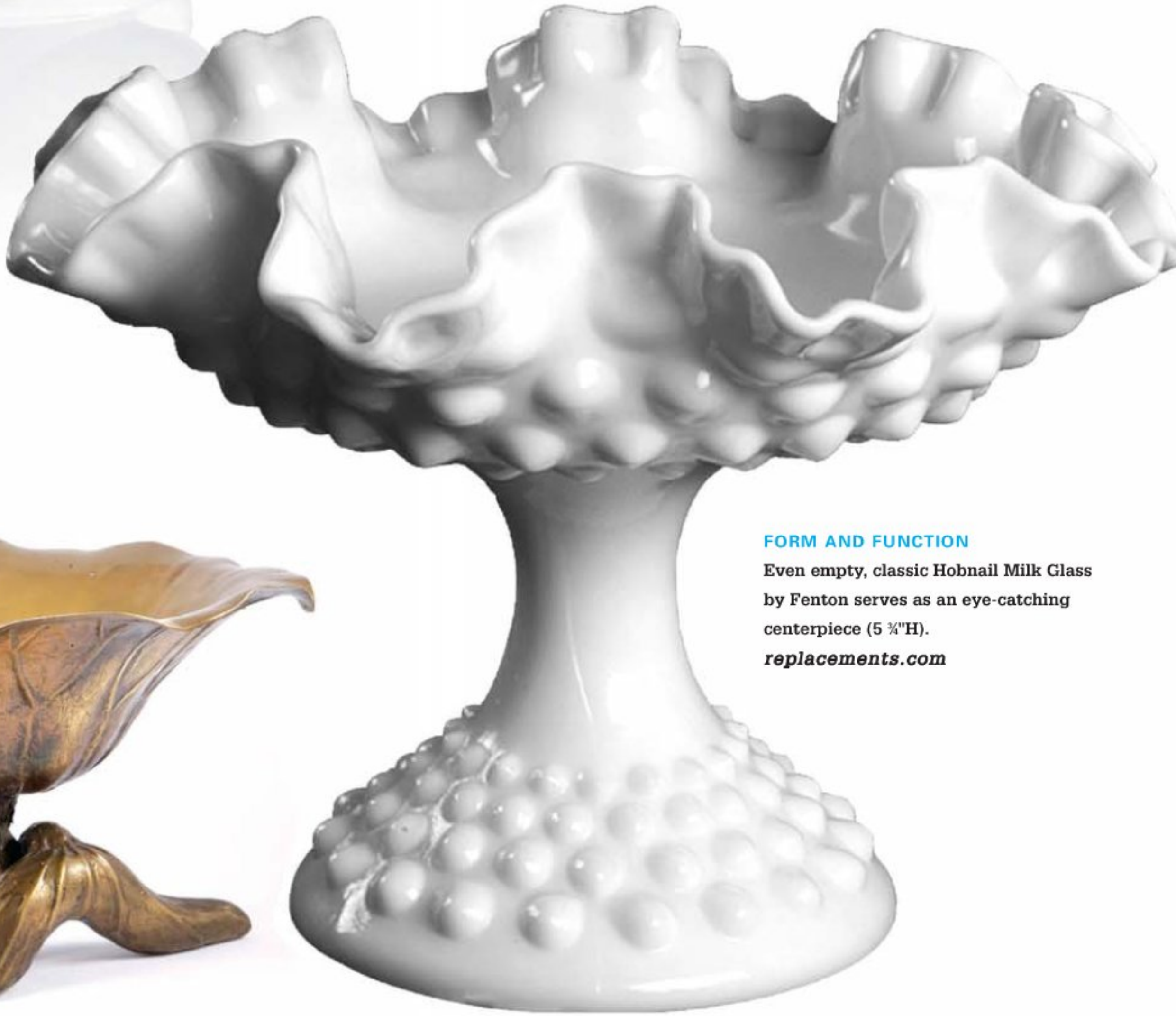
CRYSTAL VISION
Four sculptural birds encircle the base of Lalique's mouth-blown crystal Nogent bowl/compote (3.15"H x 5.51"D) ***lalique.com***



BLACK GLASS
Juliska's "Eve" opaque-glass compotes are handcrafted in three sizes, for serving or display (largest is 11"W x 15"H). ***bergdorf goodman.com***

ARTS & CRAFTS
D-Collection's early-20th-century Waterlily compote is formed of patinated brass. ***center44.com***





FORM AND FUNCTION
Even empty, classic Hobnail Milk Glass by Fenton serves as an eye-catching centerpiece (5 ¾"H). ***replacements.com***



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~ PRODUCED BY
MARJORIE E. GAGE



CLIQUE

people to know, places to go, things to see

STEMS FROM IMAGINATION

Preston Bailey—event planner and "floral couturier" to the likes of Oprah, Uma Thurman, and Donna Karan—caters to clients who favor their floral arrangements unrestrained by the conventions of the ordinary rose bowl or bud vase. His spectacular creations blend chrysanthemums and cut crystal, cherry blossoms and beadwork, orchids and LED light, dramatically defying the notion of minimalism in favor of generous, unforgettable exuberance. The designer's fourth book, ***Preston Bailey: Celebrations*** (Rizzoli), provides 215 pages of oversized images of over-the-top events and table settings designed to inspire hosts of every budget and ambition. ***prestonbailey.com***

PHOTOGRAPH BY JOHN LABBE, FROM *PRESTON BAILEY: CELEBRATIONS* © PRESTON BAILEY, PUBLISHED BY RIZZOLI INTERNATIONAL PUBLICATIONS. GEORGE NELSON'S "MARSHMALLOW SOFA," 1956; COURTESY GALERE.

MODERN CITY

Two of the season's best-attended art and antiques fairs—Modernism and Art20—combine this year, bringing a roster of 60 international dealers of modern furniture, fine art, and 20th-century couture and vintage clothing to the Park Avenue Armory from November 12 through 16. For a list of dealers, show times, and special events, visit ***sanfordsmith.com.***





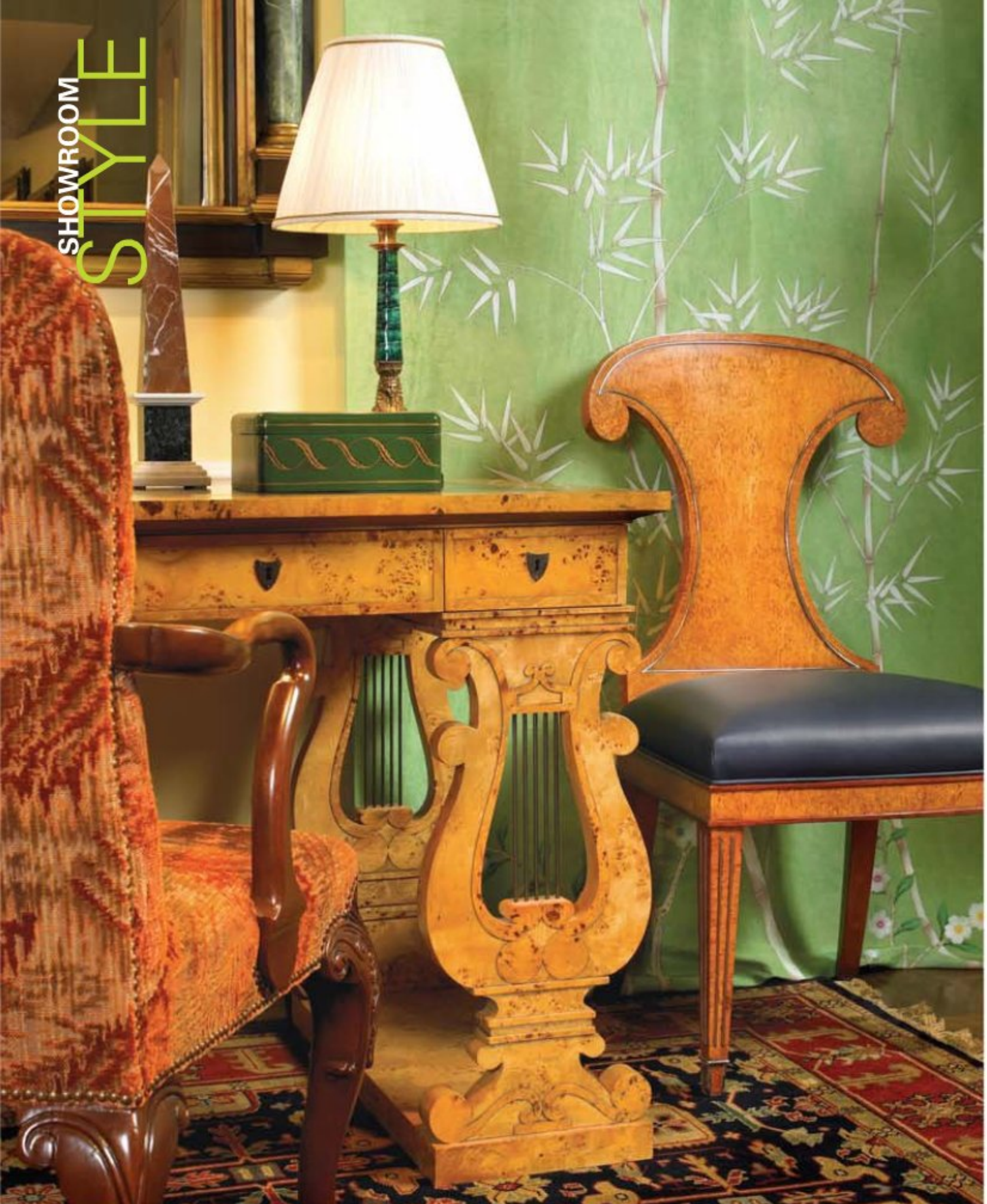
SEASON OF LIGHT

Timeless artistry and modern fashion sense merge in Frouwkje and Stéphane Pagani's new lighting collection for Baker, featuring 18 sculptural chandeliers, table lamps, and sconces crafted from Murano glass, burnished plaster, hand-rubbed bronze, and carved marble. ***bakerfurniture.com***

~ See Resources.


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start to finish

At Greenbaum Interiors, in Paterson, beauty is in the details



piece by piece "The best rooms are assembled one piece at a time," says Susan Greenbaum. Lumber is cut, planed, and carved in the Cabinetry and Woodworking Shop. Decorative and gilt finishes are applied in the Decorative Arts Studio (right).

"WE DO IT ALL," SAYS SUSAN GREENBAUM, "AND WE DO IT HERE." AS THE President of Greenbaum Interiors—the family business her father and uncle started in Paterson, New Jersey, in 1952—Susan Greenbaum has been raised to give customers what they want: "We always say 'yes.' If we don't have it, we can get it or we can make it. We're one of the few furniture and interior design companies that has workrooms right on our site. And we have an international network of artisans, buyers, and manufacturers ready to create everything else you need—hand-painted wallpaper, pillows, tooled-leather screens, gilded fauteuils . . . name it."

The Greenbaum Interiors complex—located in a former bank, hardware store, department store, detective bureau, and firehouse in Paterson's historic district—devotes more than 100,000 square feet to

PHOTOGRAPHY: GRIDLEY+GRAVES; PRODUCED BY BETSY MARX



bringing it home

This image: "Your home should be one of a kind, not something copied from a catalogue or showroom floor," says Susan Greenbaum. "That's why nothing at Greenbaums is mass-produced." In the showrooms, antiques, fine art, custom upholstery, and accessories are displayed in room settings designed to inspire.







showroom space and another 40,000 square feet to workrooms. "We can furnish your whole beach house, re-create a single chair you found at a flea market, replace antiques lost in a fire, or reupholster the heirloom chairs you inherited from your grandmother," says Susan Greenbaum.

"In the age of Internet everything, our clients are sometimes surprised at the level of personal attention and handscraftsmanship we provide," she observes. "But for us, nothing replaces the human touch." ~ *See Resources.*

Above, left to right: In addition to crafting fine furniture, Greenbaum's Woodworking and Cabinetry Shop produces custom millwork, like this carved, ebonized, and gilded baluster destined for a staircase. The Finishing Shop enhances the wood's natural figuring with hand-applied pigments, stains, and oils. Spools of thread, in the Upholstery Shop.







ESCAPE

chile

Lush terrain, colorful marine life, and a casual atmosphere in Patagonia

~ PRODUCED BY RUTH J. KATZ



WHEN YOU ARE FINALLY (AFTER 14-PLUS HOURS OF TRAVEL) 10 MINUTES from the entrance to The Preserve in Chilean Patagonia, your four-wheel drive has to make a little jug-handle detour off the dirt road, to avoid hitting a spindly branch of an Andean Alerce tree protruding from the dense brush. This genus (which can live for more than 4,000 years) is protected in Chile, and in this Valdivian temperate rain forest, Mother Nature is not to be fiddled with.

This explains why a mere six percent of The Preserve, an unspoiled swath of 8,000 acres, has been developed. In this cherished ecosystem, astonishing scenery is everywhere: The property is flanked on one side by the jagged edge of the powerful Pacific



PHOTOGRAPHY COURTESY OF THE PRESERVE.

land's end

Clockwise from top: The Preserve's six villas and clubhouse are perched at land's end, providing majestic views. All of the resort's furniture was built on-site in the carpentry workshop and all accessories are from Chile. The footprints of the villas are capacious, easily accommodating up to eight people; bedrooms of villas can be locked and blocked off for smaller parties.







at **home** and **away**

Clockwise from this image: Guests get away from it all, but not without 21st-century amenities, including international phone service, a high-tech music system, satellite TV, washer/dryer, and wireless Internet. Horseback riding is a favorite activity, on the beach or in the mountains. A short boat ride away, penguins parade on the rocky outcroppings. The only furnishings not made in Chile are the refrigerators, seen in the background.







(with six miles of coastland), and on the other side by a verdant swath broken by snow-tipped mountain ranges.

The Preserve has a skillfully built trail system that weaves a 20-mile path through old-growth forests (animal-tracking, anyone?), open fields, and pristine beaches. Water sports, including world-class deep-sea fishing, attract the adventurous; this is one of the most reliable places on Earth to see Blue Whales and Humpbacks. More than 50 types of birds call this home, including the Magellanic and Humboldt penguin species. Other activities include guided coastal and river jaunts, heritage and cultural tours, and harvesting your meals' components in the organic garden. Horseback riding, biking, kayaking, rafting, and volcano tours round out the itinerary. Want to do, well, nothing? The 20,000-square-foot clubhouse houses a spa, too. ~ *See Resources.*



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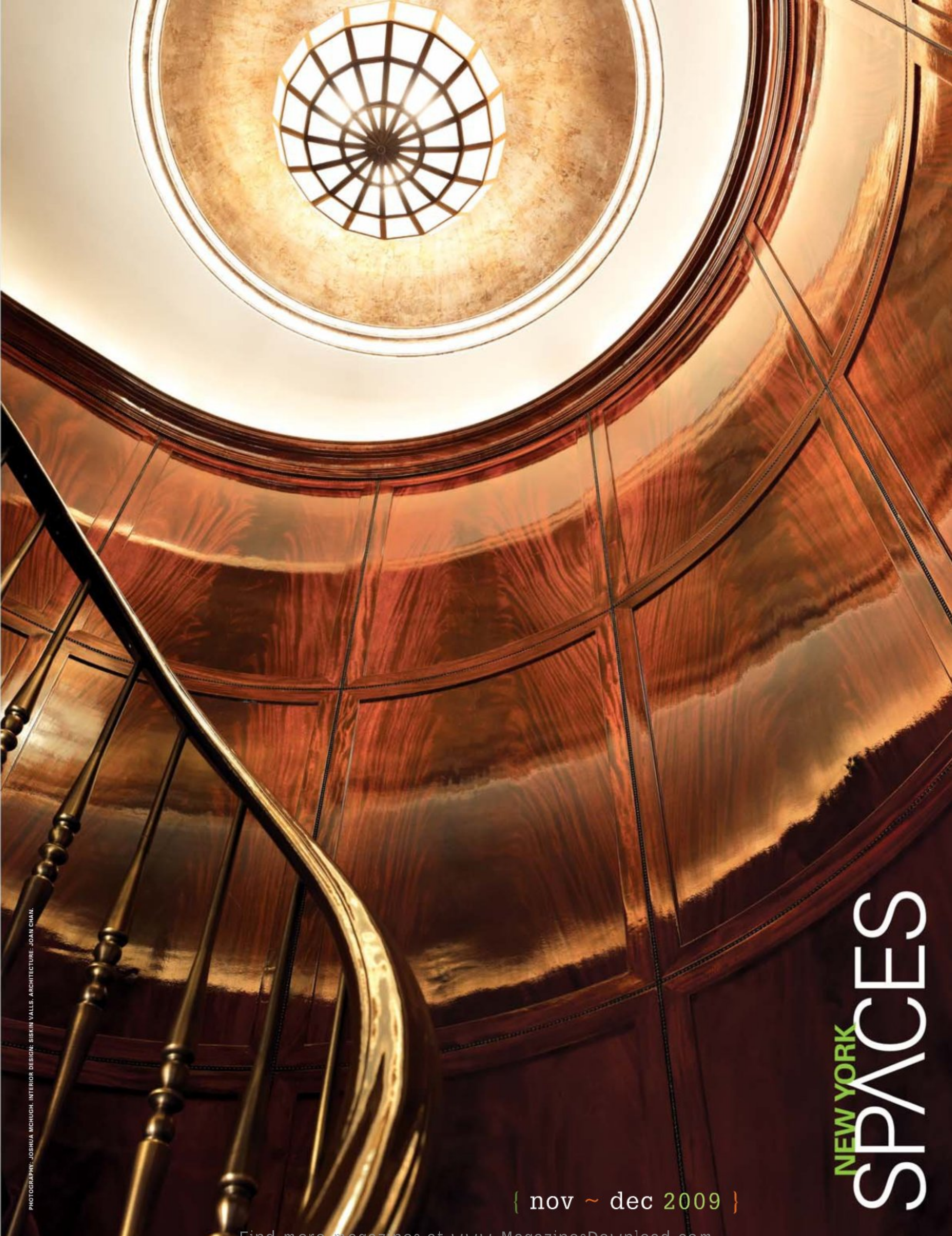
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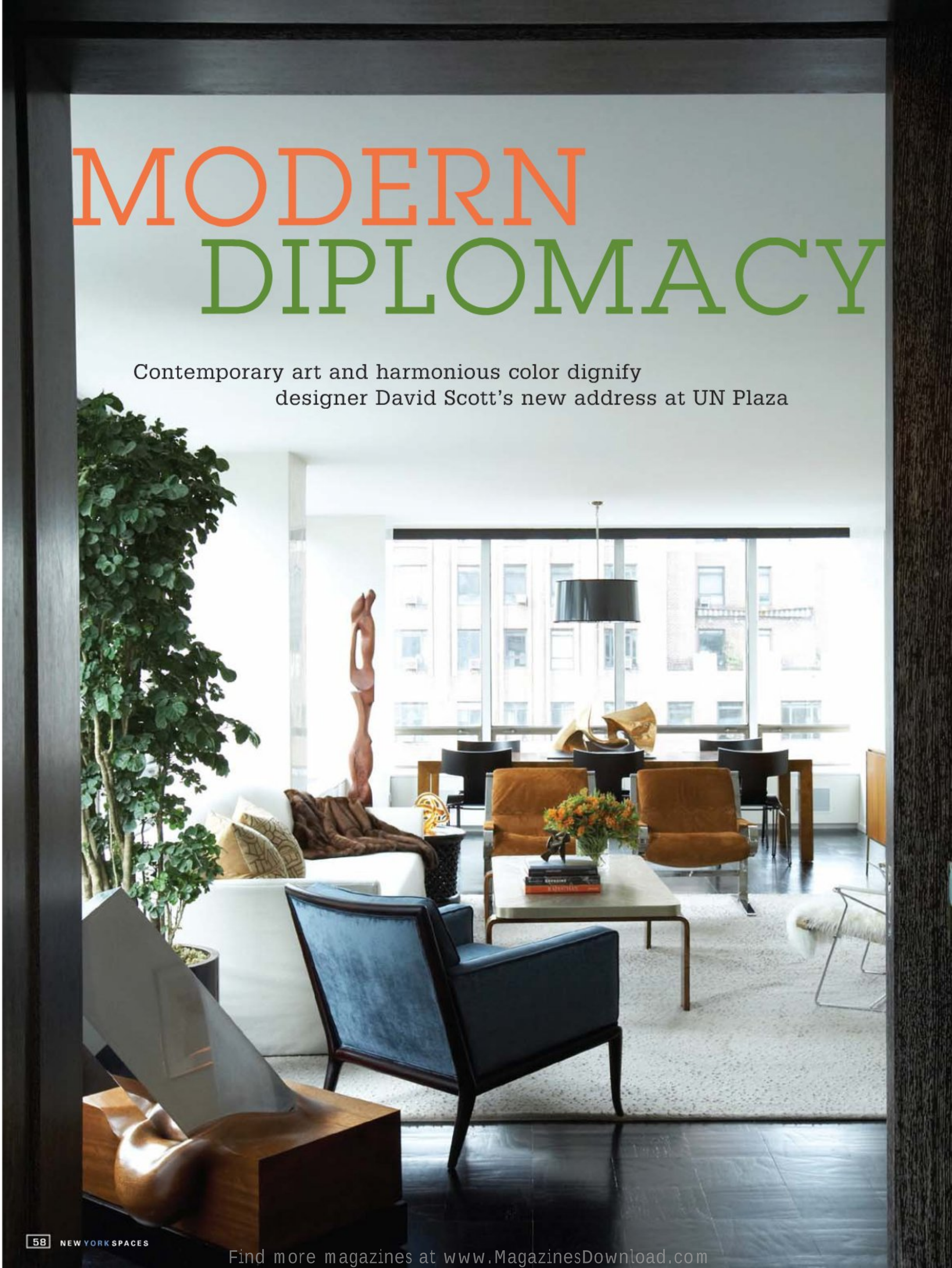

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NEW YORK SPACES
{ nov ~ dec 2009 }

MODERN DIPLOMACY

Contemporary art and harmonious color dignify designer David Scott's new address at UN Plaza





COMFORTABLE TERRITORY

Opposite: A new pocket door opens to connect the library to the living and dining spaces. This page: Holland & Sherry pillows accent a chocolate flannel sofa from Holly Hunt. Slate and walnut table by Phillip Lloyd Powell. Floor lamp by Lorin Marsh.

INTERIOR DESIGN **DAVID SCOTT INTERIORS**

TEXT **SALLIE BRADY**

PHOTOGRAPHY **MARILI FORASTIERI**



LINEAR
THINKING

The living room is spacious enough to handle a nine-foot long sofa; two vintage Italian chairs from Lorin Marsh covered in caramel Dualoy suede; a T.H. Robsjohn-Gibbings chair and ottoman in an Innovation blue velvet; and an Antonio Citterio white Mongolian lamb chair, B&B Italia. Gerald Thurston tripod lamp. African table, Tucker Robbins.









ARTISTIC STATEMENTS

Opposite: James Kennedy's *Serendipity* (2007) inspired the apartment's palette. Louise Nevelson's *Night Blossom* (1963) and Axel Salto pottery are displayed on the Paul McCobb sideboard. This page, above: Frank Stella's *Imola Three* (1982) hangs in the master bedroom. Jacquard bedding by Calvin Klein. Right: The ebonized T.H. Robsjohn-Gibbings desk is from R.E. Steele Antiques. Vintage Italian lacquer chair, Van den Akker Antiques. The Pavel Tchelitchew watercolor came from the estate of Robin Roberts, an early influence in Scott's career.

A YEAR AGO, DESIGNER DAVID SCOTT MOVED OUT OF HIS EMERY ROTH-DESIGNED UPPER EAST SIDE prewar apartment, sold his English and Continental antiques at Christie's, and went modern. His inspiration was the circa 1966 apartment he had just purchased at United Nations Plaza, where a red-carpeted lobby of rosewood and travertine instantly transports residents to another era. Scott and his partner, Stefano Antoniazzi, gutted the two-bedroom, enlarging the entry and the master bath. They converted a bedroom into a library, flowing it into the living and dining rooms with a new doorway cut into the wall. To amplify the apartment's light and openness, the 6' 8'' doorways were raised to a full eight feet, then trimmed in ebonized and cerused oak, echoing the windows' dark mullions.

With ebonized floors and walls of white Venetian plaster, the stage was set for the mid-century furniture and contemporary art that Scott had begun acquiring. With the 30-foot-long living and dining room so open, Scott consciously made the library intimate, with rich chocolate browns and walls of metal foil. "The boundaries blur between day and night," says Scott. "It gets moodier and sexier, and then it's bright white again in the morning." ~ *See Resources.*



BLACK & WHITE WINTER

In her 1874 brownstone—and in her latest book—Tricia Foley shares her passion for Wedgwood pottery

REPRINTED FROM *AT HOME WITH WEDGWOOD: THE ART OF THE TABLE*

PUBLISHED BY CLARKSON POTTER/PUBLISHERS, A DIVISION OF RANDOM HOUSE, INC.

TEXT CATHERINE CALVERT

PHOTOGRAPHY JEFF MCNAMARA





savoring the simplicity
This page and opposite: In her Upper East Side brownstone—and in her new book, *At Home with Wedgwood* (Clarkson Potter)—Tricia Foley reveals the versatility of classic shapes of vintage and modern Wedgwood black basalt ware. Developed in 1768, the ware remains a favorite with designers.



"I NEED A REFUGE," SAYS TRICIA FOLEY. "I WORK WITH COLOR AND PATTERN ALL the time and I need a calm environment in which to do that," she says. Her Upper East Side brownstone, decorated in whites and natural linens, offers a respite from all the color in Foley's professional life. She's worked as an editor, an interior designer, a product developer, and as a producer of advertisements, catalogues, and iconic style books. Most recently, she was president of Wedgwood USA. "The first time I visited Barlaston, I was overwhelmed by being where this historic china is made, seeing the old potteries around me, watching the artisans make a plate with all the skills and attention of those 18th-century workers," she recalls. "I was fortunate enough to go into the archives, where the original molds are stored, and see Josiah Wedgwood's experiment books and the pattern books—a real source of inspiration."

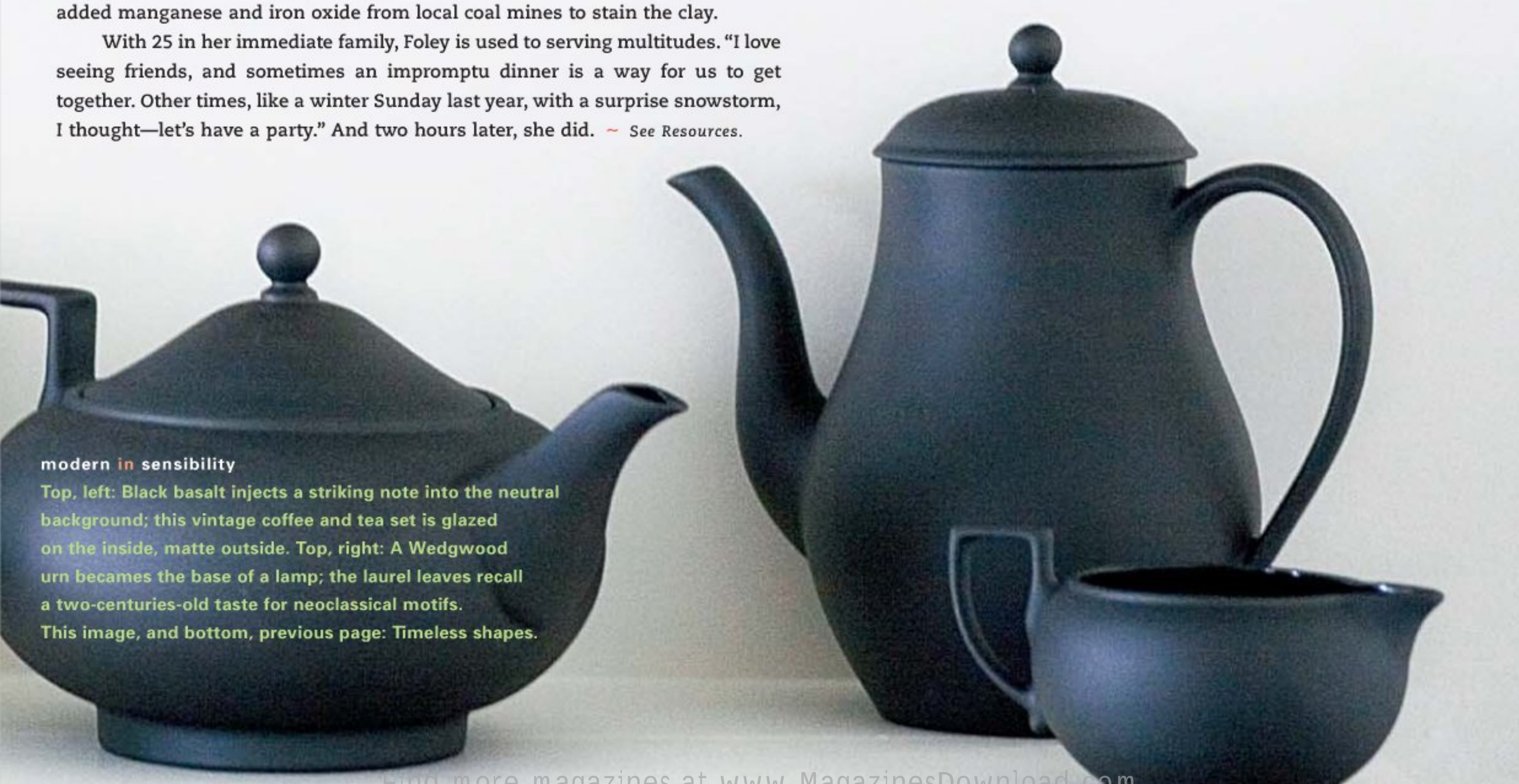
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Foley's own history has its Wedgwood roots: As the eldest of seven children, she often went to her grandparents' house nearby; her English grandmother made sure the kettle was on and let her choose a favorite cup from her collection—often a Wedgwood cup. As she grew up, and her taste evolved, she became more drawn to the simplest of designs and silhouettes, first, creamware, old and new and, later, black basalt ware, the stoneware to which Josiah Wedgwood added manganese and iron oxide from local coal mines to stain the clay.

With 25 in her immediate family, Foley is used to serving multitudes. "I love seeing friends, and sometimes an impromptu dinner is a way for us to get together. Other times, like a winter Sunday last year, with a surprise snowstorm, I thought—let's have a party." And two hours later, she did. ~ *See Resources.*



modern in sensibility

Top, left: Black basalt injects a striking note into the neutral background; this vintage coffee and tea set is glazed on the inside, matte outside. Top, right: A Wedgwood urn becames the base of a lamp; the laurel leaves recall a two-centuries-old taste for neoclassical motifs. This image, and bottom, previous page: Timeless shapes.



the narrow **palette** emphasizes **purity** of shape and **proportion**

making the most
Flowering quince branches and large silver punch bowls set the scene for the bar. Everything does double duty in Foley's household: The punch bowls make good ice buckets and wine coolers. Known for her disciplined tastes and inspired eye, Foley is drawn to pieces of the simplest, and most perfect, design. The narrow palette provides a way to emphasize purity of shape and proportion.

by design

A young family of art collectors rethinks an Upper East Side prewar for contemporary living

INTERIOR DESIGN BRADLEY STEPHENS INTERIOR DESIGN TEXT MARJORIE E. GAGE PHOTOGRAPHY PERNILLE PEDERSEN





family patterns

Opposite: The living room rug, from Martin Patrick Evan, repeats an abstract icon representing the owners' initial "C" symbolically embracing their three sons. A painting by Iris Schomaker dominates the Venetian plaster wall. This page: Pollack's Puzzle Box fabric covers Andrew Martin's Dali armchair.



dining room
reinvented

Platform FAF's expandable mirror-top tables are partnered with George Smith benches and vintage Milo Baughman chairs in outdoor fabric by David Easton for Lee Jofa. Bookshelves showcase works from Allan McCollum's ***Shapes Project.*** Sparkling wallpaper squares by Maya Romanoff "tile" the ceiling.





artful additions

Above and right: The library functions as an office, TV room, and gallery for works by Roy Lichtenstein (over mantel) and anonymous African artists. The painted-steel chair was made of reclaimed gas station signage. Stool by Chista; felted wool shag rug, ABC Carpet & Home. Detail, left: A work in the bedroom suggests the family's shared passion for art.



WHY WOULD A YOUNG FAMILY MOVE TO THE SUBURBS WHEN THEY COULD HAVE 4,500 square feet of living space right down the block from Central Park? For the owners of this Upper East Side prewar—contemporary art collectors with three preschool-age boys and a large network of friends, colleagues, and family that they love to entertain at home—the answer was simple: They wouldn't.

"They loved the apartment's potential to 'live like a house,'" says designer Bradley Stephens. "It had high ceilings and beautiful old moldings and mantels. But, like a lot of Upper East Side prewars, it lacked light." Stephens set to work "stripping away the darkness," trading layers of somber paint and paper for white Venetian plaster walls and ebonized floors. Piece by piece, they reintroduced things that held personal significance. "They put down new roots without destroying the old," says Stephens. "They made it a home." ~ *See Resources.*

CONTINUED



upwardly mobile

This page: A Hanging Mobile pendant, by David Weeks through Ralph Pucci, offers ample illumination from a single source. The leather-wrapped bench was purchased at a benefit for the Central Park Conservancy. Painting by Justin Craun. Opposite: The kitchen's floating light fixture hides an awkward HVAC unit.







suite retreat

Opposite: The master suite's silk-chenille upholstered platform bed is big enough for the whole family to pile into on lazy mornings. Laser-cut microfiber curtains, by Sahco through Bergamo, form a headboard. This page: The steel-and-nylon club chair from Amy Perlin "holds you like a hammock," says Stephens. Pendant fixture by Collura & Co., with fabric by Maki Yamamoto.

CLASSICAL CONTEXT

On Sutton Place, Paul Siskin and Joan Chan put prewar design details into modern perspective





THEATRICAL DETAILS

Upholstered walls and comfortable furnishings serve a practical purpose in the living room, where luxurious layers help to muffle city sounds. Flip a switch, and blackout shades lower to conceal the penthouse's East River views, as home theater equipment literally comes out of the woodwork.

INTERIOR DESIGN SISKIN VALLS INTERIOR DESIGN

ARCHITECTURE JOAN CHAN

TEXT HARRY SAWYERS

PHOTOGRAPHY JOSHUA MCHUGH



FOCAL POINTS

This page: A blue and gold palette links the dining and living spaces, united by east- and north-facing windows. The home "culminates in this corner," says architect Joan Chan. Opposite: Subtle, two-tone striped carpets anchor the room, while ruby slipcovers stud the table in jewellike color. Opposite: The leather and silk partition behind the daybed retracts to reveal an elaborate home theater.







"THE CLIENTS WANTED A PREWAR APARTMENT, EVEN THOUGH THIS IS A POST- war building," designer Paul Siskin says of this Sutton Place penthouse, high above the East River. Joan Chan, the project's architect and Siskin's longtime collaborator, recognized the mandate as shorthand for a certain kind of architectural fantasy: "Prewar is seen as the ultimate in luxury—but a Park Avenue place doesn't always have good light or clear views," she observes, adding that the key is to "find what the client really envisions within that fantasy." In this case, the attraction involved intricate moldings, jaw-dropping mahogany paneling, and fine finishes in marble, silk, gold, and leather. "The interior is all about materials," Siskin says. "But if you took all the stuff away, the empty space would still be beautiful."

The clients do happen to have stuff, however, and the designers went to great lengths to accommodate it. A leather-and-silk partition conceals a pair of speakers that "walk out into the room" when the shades lower and the space automatically converts into an in-home theater. Elsewhere, six televisions hide behind various panels, and clothing is concealed in an epic walk-in closet. But the penthouse takes a major step forward when it comes to layout: Unlike the chopped-up spaces common to prewar buildings, the penthouse maintains a fluidity that Chan says "pops you into the light." The clients envisioned a divided space, but after the demolished interior walls revealed the home's free-flowing potential, the plan evolved, and a feeling of openness prevailed—all part of the natural progression. ~ *See Resources.*

CONTINUED



UNEXPECTED TEXTURES

Opposite: Curved mahogany paneling wraps a cylindrical stairwell. Glistening lacquer reflects light from the elliptical ceiling; the pronounced grain patterns on each panel add unusual symmetry to the woodwork. The foyer floor is paved with Calacatta Gold marble. This page: In the kitchen, a caged pendant lamp from Historical aterialism in Hudson, New York, illuminates the dining banquette.



FUN HOUSE

This page: A thicket of elliptical mahogany trim traces the walk-in closet's mirrored walls. The library ladder provides access to ceiling-level storage. Opposite: Siskin wrapped the guest bedroom walls in "wide-wale corduroy" upholstery. Boldly stitched borders define the bed's beautifully tailored linens.


MOTORCYCLE
ANNIE LEIBOVITZ WOMEN SUSAN SONTAG
THE SOUL OF SEX
FIVE FAMILIES
RICHARD M. NIXON
CONRAD BLACK
ARTISTS IN EXILE
A Child Is Born
ON COMPETITION
PORTER
Essays and Sketches of Mark Twain



Gerald C. Tolomeo creates a modern stage for English classics in Upper Saddle River

NJ COLONIAL

INTERIOR DESIGN GERALD CHARLES TOLOMEO LTD.
PRODUCED BY BETSY MARX
TEXT SALLIE BRADY
PHOTOGRAPHY PETER MARGONELLI

THE NOTION THAT A HOUSE is never "finished" rings true for the owners of this Dutch Colonial in Upper Saddle River, who have spent 18 years fine-tuning their four-bedroom home with the help of designer Gerald C. Tolomeo. Collectors of portraits and equestrian paintings, English furniture, silver, and Chinese porcelain, the empty-nesters look to Tolomeo to help them create a streamlined setting for their discoveries. The designer's first step was to create a clean backdrop for old things, using Benjamin Moore's White Dove on the walls and walnut stain on the wood floors. He swapped existing upholstery for rich velvets, cottons, and linens from Hinson & Company; jacquards from Old World Weavers; and some splashes of whimsy from Grey Watkins and Brunschwig & Fils. Contemporary pieces, such as the entertainment room's orange-lacquered cocktail table, add balance to 18th-century secretaries and tall-case clocks, and bare windows reveal views of the couple's apple orchard. A sense of history prevails, but life, and change, goes on. ~ *See Resources.*

CONTINUED



Past PRESENT

Opposite: Clubby touches in the living room include a vintage Chesterfield sofa, 1820s console, and ancestral portraiture. This page: A Formica Parsons table gets Brunschwig & Fils Chinese Leopard toile on hosts' chairs and Osborne & Little tweed on the others.





Modern ROMANCE

Opposite page: When the homeowners requested color in the master bedroom, Tolomeo selected a large-scale Clarence House Chinese toile, juxtaposed with unfussy white duck from Hinson & Company for the chair and ottoman. Anglo-Indian tables were found at a flea market. This page: An antique gilt-and-ebonized convex mirror reflects the elongated four-poster that Tolomeo designed to play off the room's traditional elements.



HIGH STYLE

Evelyn Benatar creates a glamorous nest in the sky for a young family of six

INTERIOR DESIGN NEW YORK INTERIOR DESIGN, EVELYN BENATAR
TEXT SALLIE BRADY
PHOTOGRAPHY PHILLIP ENNIS





DAZZLING inside and out

Opposite: By fitting the Profiles table with a glass top and upholstering the Klismos chairs in mushroom Ultrasuede, the designer subtly child-proofed the dining room the family uses for all of their meals. This page: Flocked silverleaf wallpaper from Osborne & Little makes the dining room shimmer. Macassar ebony console from Studium's 1940s-inspired Hugues Chevalier collection.







DARING heights This image: In the living room, a sectional covered in "indestructible" gray mohair from Great Plains comfortably accommodates the whole family. Coffee table, John Boone. The chandelier, from Donghia, injects glamour from a safe distance. Opposite: Barbara Barry bedding brings waves of luxury to the master bedroom.

EVELYN BENATAR'S CLIENT WANTED A "GROWN-UP APARTMENT"—WHICH seemed like a humble-enough request, coming from someone who had just purchased the entire 30th floor of a new building on the Upper West Side. But the fact that the couple has four children under the age of six made the request unexpected. "Usually you hear about protecting things from the kids and the dogs—but I didn't hear any of that," says Benatar, whose design firm, New York Interior Design, is based in Great Neck. With a country home and plenty of land where the children could run and play on weekends, the couple wanted a sophisticated weekday home, high above Manhattan.

Benatar made the apartment's 360-degree views the focal point by keeping pattern minimal and palettes simple. Color cues came from the rugs she selected with the homeowner during a shopping trip to ABC Carpet & Home: The smoky gray and camel of the Tibetan rug dictated the living room, where Benatar covered the walls with lustrous silk. Luxurious fabrics—such as the cream wool from Coraggio used for curtains in the living and dining rooms—combine with espresso-flocked silver-leafed wallpaper and metallic pillow fabrics to create a shimmery bling that puts high-functioning pieces into a more playful perspective. Not even grownups want to be serious all the time. ~ *See Resources.*

quiet TIME

A Far Hills mansion gets a room for coffee, cocktails, and conversation



INTERIOR DESIGN MICHAEL P. MAHER

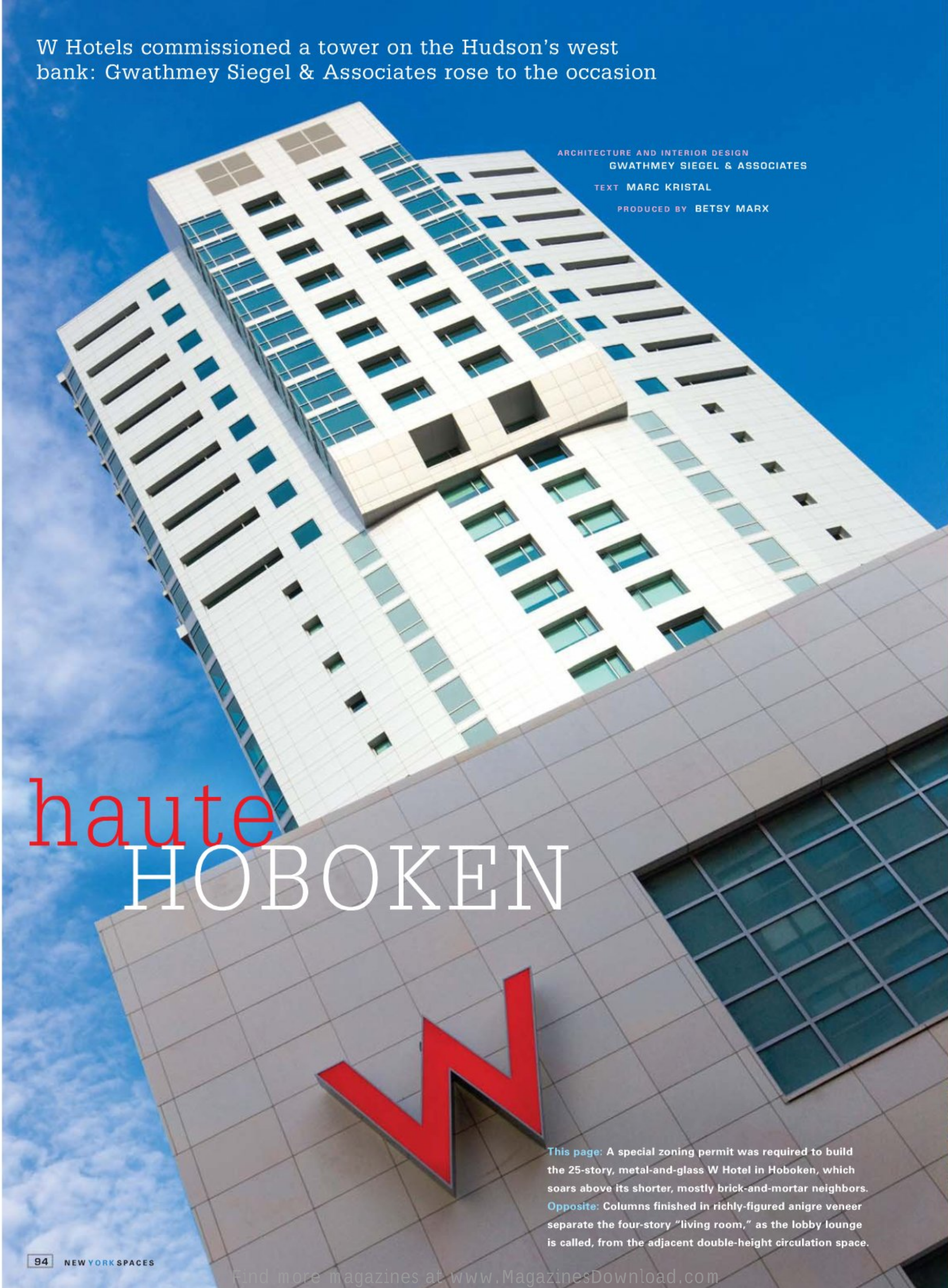
PHOTOGRAPHY PETER RYMWID



Opposite page: A 1940s French ebonized desk from Sentimento is joined by French (left) and English chairs upholstered in fabrics from Cowtan & Tout. This image: A 19th-century French sofa gets a new look with Clarence House burlap and stripes; pillow plaid, Osborne & Little. The curtains' silk was custom woven. Right: A Chinese jar from John Rosselli tops the mahogany center hall table; 1903 painting by Charles Camoin, Jill Newhouse Gallery.

"THIS ROOM IS BEAUTIFUL IN THE MORNING, WHEN SUNLIGHT STREAMS THROUGH THE BIG casement windows," says interior designer Michael P. Maher. "But it's also an inviting place for reading, relaxing, or entertaining at night, when the fireplace and floor-to-ceiling paneling give the space the feeling of a salon." Originally the library of an historic 17-room manor house in Far Hills, New Jersey, the room was one of more than a dozen spaces revitalized by area decorators as part of the Mansions in May designer showhouse, a fundraiser sponsored by the Women's Association of Morristown Memorial Hospital. The well-preserved paneling, imported from Czechoslovakia in the 1920s, gave the room a formal, clubroom feeling. Maher lightened the mood with sisal flooring, a cerulean-blue lacquered ceiling, and a collection of English and French antique furnishings upholstered in solids, checks, paisleys, and stripes. "It's the kind of room people gravitate toward for cocktails or coffee before and after dinner," says Maher. "There's a comfortable sense of tradition, but there's nothing stuffy about it." ~ *See Resources.*





W Hotels commissioned a tower on the Hudson's west bank: Gwathmey Siegel & Associates rose to the occasion

ARCHITECTURE AND INTERIOR DESIGN GWATHMEY SIEGEL & ASSOCIATES

TEXT MARC KRISTAL

PRODUCED BY BETSY MARX

haute HOBOKEN

This page: A special zoning permit was required to build the 25-story, metal-and-glass W Hotel in Hoboken, which soars above its shorter, mostly brick-and-mortar neighbors. **Opposite:** Columns finished in richly-figured anigre veneer separate the four-story "living room," as the lobby lounge is called, from the adjacent double-height circulation space.

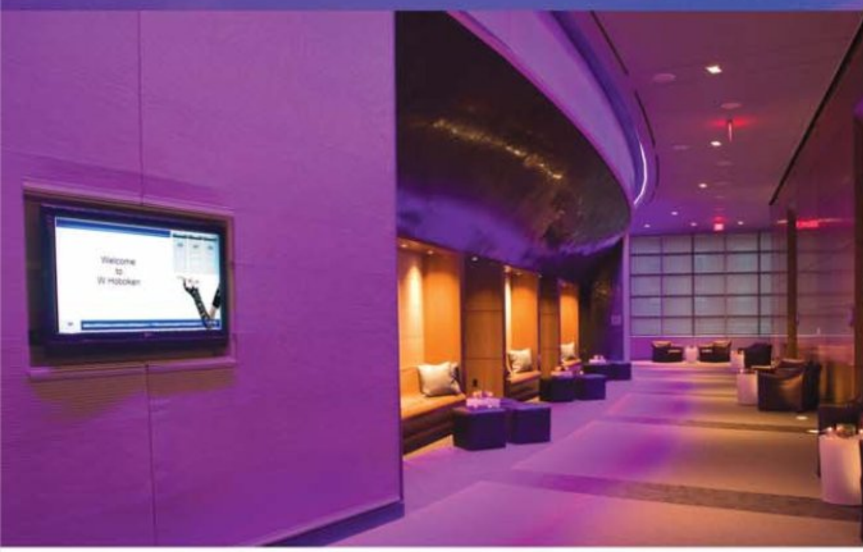


PHOTOGRAPHY COURTESY OF W HOTELS WORLDWIDE



This image: A curved, black-plaster fascia and a poured-in-place terrazzo floor give the hotel's welcome desk a sleek elegance. **Below:** In the hotel's public spaces, woven stainless-steel mesh walls are washed by LED sources that change colors to establish different moods.







Top, right: The Chandelier Bar, featuring seats that evoke giant pendant-light fixtures, was designed by New York's ICrave studio. **Above:** Swiveling sofas in the room's window bays enable guests to enjoy the panoramic views.

WHEN A HOTEL BRAND KNOWN FOR ITS DESIGN-FORWARD APPROACH ASKS ONE OF THE COUNTRY'S MOST RESPECTED ARCHITECTURE firms to dance, who leads? That's the question answered in the W Hoboken Hotel & Residences, a sleek riverfront tower featuring 225 guest rooms, 40 condominiums, a restaurant, lounge, spa, and nearly 6,000 square feet of meeting and event space. At different moments in the process of developing Hoboken's first luxury hotel, says architect Greg Karn of Gwathmey Siegel & Associates, each of the partners took turns playing Ginger to the other's Fred. Setting the rhythm was the waterfront's incomparable Manhattan views. Splaying the 23-story structure's two longer sides gives every room in the blunted-arrow-shaped tower a view of New York City. "W's internal design department pushed us to make the interiors fun," says Karn, explaining the sequence of elaborate reception and "living" spaces intended to involve guests in the social experience of the hotel. "It's all part of the W's 'wow' factor." ~ *See Resources.*




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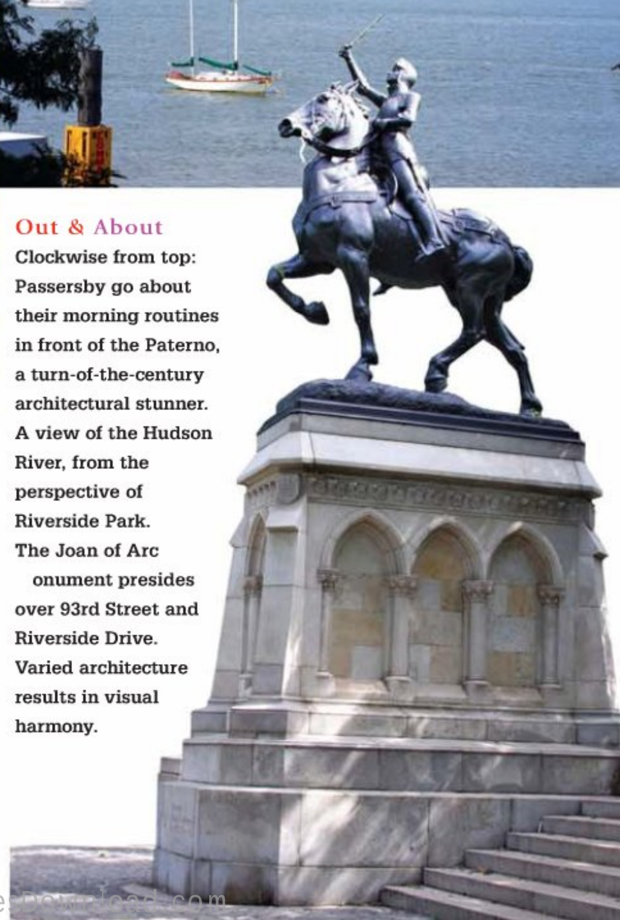
riverside drive

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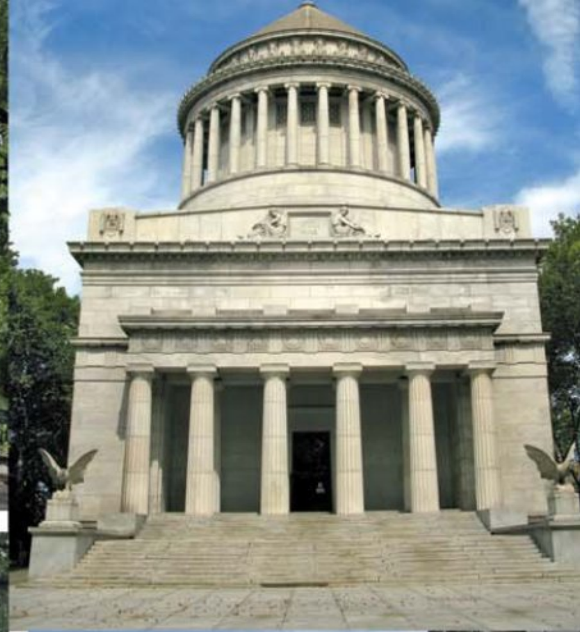


Out & About

Clockwise from top: Passersby go about their morning routines in front of the Paterno, a turn-of-the-century architectural stunner. A view of the Hudson River, from the perspective of Riverside Park. The Joan of Arc onument presides over 93rd Street and Riverside Drive. Varied architecture results in visual harmony.

OVERLOOKING THE HUDSON RIVER, RUNNING ALONG MANHATTAN'S northwestern edge from 72nd Street, Riverside Drive is lined with grand old brownstones and stately Beaux Arts buildings. The street is among the city's most prized places to live, particularly the section between the Upper West Side and Morningside Heights (the latter neighborhood is populated largely by Columbia University faculty and students).

The buildings along Riverside Drive boast a long list of famed architects, including Emery Roth and C.P.H. Gilbert, but it was Frederick Law Olmsted—designer of Central Park and Brooklyn's Prospect Park—who envisioned this winding boulevard as part of his plan for the four-mile-long Riverside Park. Along the scenic drive are monuments and




Snapshots Clockwise, from top left: Riverside Park offers a four-mile-long green space from 72nd to 158th Streets. Grant's Tomb, the final resting place of Ulysses S. Grant, commands the scene at 122nd Street. The Paterno (left) and a glimpse of the Colosseum, on 116th street. Big bay windows take in the views.

statues commemorating Eleanor Roosevelt and Joan of Arc, and, in Riverside Park itself, Grant's Tomb, built for President Ulysses S. Grant and his wife, Julia Dent Grant. Even now, Riverside Drive's real draw lies in its breathtaking architecture, including the block-long, 75-room French Renaissance–style mansion at 11 Riverside, which was constructed in 1901 for steel magnate Charles M. Schwab and once qualified as the most lavish home in Manhattan.

The 12-story, red-brick building at 137 Riverside (at West 86th Street), built in 1906, is distinctive for its striking four-story limestone base, marquee entrance, and unusual top banding; it also has an interesting cultural history, having been the longtime home of legendary publisher William Randolph Hearst, who bought the entire building after its former owner (then Hearst's landlord) refused to let him expand his triplex penthouse by an additional two floors.

At 116th Street stand the Colosseum (435 Riverside) and the Paterno (at 440), two magnificent, curved-facade buildings designed by Schwartz & Gross and completed in 1910: The Paterno has an imposing porte-cochere and a marble lobby with a stained-glass ceiling. In 1920, eight-room apartments in these sister buildings were advertised at $150 to $175 a month. More recently, a 650-square-foot coop at Riverside Drive and West 93rd Street listed for sale at $500,000. With commanding river views and an Old World character unrivaled by the sleek glass towers that saturate parts of the city, Riverside Drive remains a coveted residential address. ~ *See Resources.*

PHOTOGRAPHS BY ADRIAN RAMOS.



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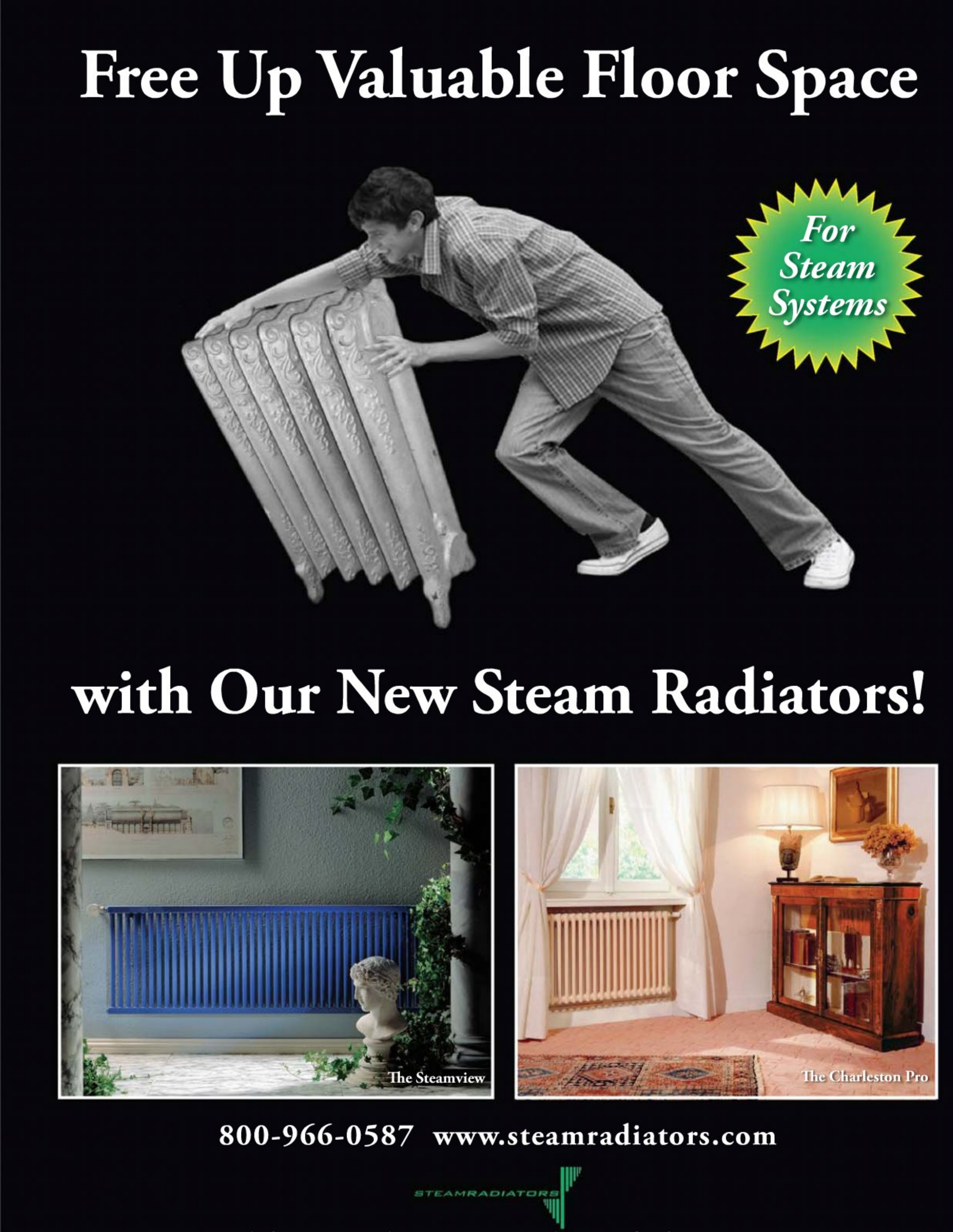


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FOCUS *(Page 30–32):*
Lorin Marsh, 979 Third Ave., Suite 720, NYC 10022; 212.759.8700; lorinmarsh.com. **Center 44**, 222 E. 44th St., NYC 10017; 212.450.7988; center44.com. **VandM**, vandm.com. **Replacements**, 800.737.5223; replacements.com. **Lalique**, 609 Madison Ave., NYC 10022; 212.355.6550; lalique.com. **Bergdorf Goodman**, 754 Fifth Ave., NYC 10019; 800.558.1855; bergdorfgoodman.com. **Center 44**, 222 E. 44th St., NYC 10017; 212.450.7988; center44.com. **Replacements**, 800.737.5223; replacements.com.

CLIQUE *(Page 36):*
For more information on event planner **Preston Bailey** and his work, visit prestonbailey.com. Preston Bailey's fourth book, ***Preston Bailey Celebrations***, with text by Karyn Gerhard and photographs by John Labbe, is published by Rizzoli International Publications. For more information, visit rizzoliusa.com and prestonbailey.com. **The Pagani Collection** of artisan crafted lighting from **Baker** (bakerfurniture.com) is available to the trade at the New York Design Center's **Baker Tubbs and Knapp Showroom** at 200 Lexington Avenue, NYC 10016; 212.779.8810 and through select dealers in the region, including **Greenbaum Interiors**, 101 Washington St., Paterson, NJ 07505; 973.279.3000. **Modernism + Art20** will run at the Park Avenue Armory at 67th Street from November 13—16, 2009. Hours: Friday, noon – 8pm; Saturday and Sunday, noon–7pm; and Monday noon–5pm. Admission is $20 daily or $30 for a two-day pass. A catalogue is included with admission. Contact info@sanfordsmith.com or 212.777.5218 for more details; sanfordsmith.com

SHOWROOM STYLE *(Page 40–42):*
Susan Greenbaum, President of Greenbaum Interiors: susan@greenbauminteriors.com; 973.279.3009. Headquarters: **Greenbaum Interiors, LLC**, 101 Washington St., Paterson, NJ 07505; 800.490.1325; greenbauminteriors.com. **Greenbaum Interiors, LLC**, 1105 Mt. Kemble Ave., Morristown, NJ 07960; 973.425.5500; greenbauminteriors.com. **Hours:** Monday–Friday: 9:30–5:30pm, except Thursday: 9:30–7:30pm, and Saturday from 10:00am until 5:30pm. Sunday: Closed.

ESCAPE *(Pages 46–48):*
The geographic appellation "Patagonia" generally refers to a vast 300,000-square mile area in the southern half of South America, including Chile and Argentina. **Cliffs Preserve** at Patagonia: cliffspreserve.com; 888.750.4839.

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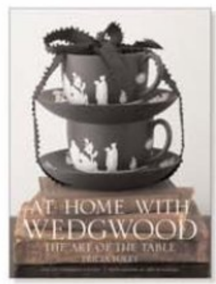




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MODERN DIPLOMACY *(Pages 58–63):* **David Scott Interiors**, 120 E. 57th St., NYC 10022; 212.829.0703; davidscottinteriors.com. *(pages 58–59)* **Holly Hunt**, 150 E. 58th St., NYC 10155; 212.891.2500; hollyhunt.com. **Holly Hunt**, 979 Third Ave., Suite 503/605, NYC 10022; 212.755.6555; hollyhunt.com. **Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212.355.6241; hollandandsherry.com. The slate and walnut table is by **Phillip Lloyd Powell at Todd Merrill Antiques**, 65 Bleecker St., NYC 10012; 212.673.0531; merrillantiques.com. Floor lamp is by **Lorin Marsh**, 979 Third Ave., Suite 720, NYC 10022; 212.759.8700; lorinmarsh.com. Vintage 1970s coffee table wtih rosewood legs and a cast metal top was from **Van den Akker Antiques**, 230 E. 59th St., NYC 10022; 212.644.3535; vandenakkerantiques.com. Library walls of metal foil were from **Innovations**, 150 Varick St., NYC 10013; 800.227.8053; innovationsusa.com. *(pages 60–61)* **Lorin Marsh**, 979 Third Ave., Suite 720, NYC 10022; 212.759.8700; lorinmarsh.com. **T.H. Robsjohn-Gibbings at 1stdibs**, 1stdibs.com. The Antonio Citterio white Mongolian lamb chair is available through **B&B Italia**, 150 E. 58th St., NYC 10155; 800.872.1697; bebitalia.it. The tripod lamp is by **Gerald Thurston at 1stdibs**, 1stdibs.com. The African table is from **Tucker Robbins**, 200 Lexington Ave., Suite 1516, NYC 10016; 212.355.3383; tuckerrobbins.com. *(pages 62–63)* **James Kennedy**, jameskennedy-art.com. **Louise Nevelson on artnet**, artnet.com. **Axel Salto at 1stdibs**, 1stdibs.com. **Paul McCobb at 1stdibs**, 1stdibs.com. **Frank Stella on artnet**, artnet.com. **Calvin Klein Collection**, 654 Madison Ave., NYC 10065; 212.292.9000; calvinklein.com. **R.E. Steele Antiques**, 74 Montauk Hwy #11, Red Horse Plaza, East Hampton, NY 11937; 631.324.7812. **Van den Akker Antiques**, 230 E. 59th St., NYC 10022; 212.644.3535; vandenakkerantiques.com. **Pavel Tchelitchew on artnet**, artnet.com.

BLACK & WHITE WINTER *(Pages 64–67):* ***At Home with Wedgwood: The Art of the Table***, copyright © 2009 by Tricia Foley with Text by Catherine Calvert and photography by Jeff McNamara was published by Clarkson Potter/Publishers, a division of Random House, Inc., and is available through randomhouse.com.



BY DESIGN *(Pages 68–75):* **Bradley Stephens Interior Design**, 601 W. 26th St., Suite 308, NYC 10001; 212.929.5100; bradleystephens.com. *(pages 68–69)* The diver painting is by artist **Iris Schomaker**; galeriethomasschulte.de. The wall finish is waxed white-on-white Venetian plaster by **Philippe Avignant**, philippeavignant.com. The custom polished stainless steel and glass coffee table was by **Zach Hadlock of Platform FAF**, 82 Ingraham St., Brooklyn, NY 11237; 718.326.3708; platformfaf.com. The living room's worsted wool area rug was a custom design by **Bradley Stephens of Bradley Stephens Interior Design**, 601 W. 26th St., Suite 308, NYC 10001; 212.929.5100; bradleystephens.com. The custom rug was produced by **Martin Patrick Evan**, martinpatrickevan.com. The bench was custom by **Fallou Workroom**, 5 S. Fulton Ave., Mount Vernon, NY 10550; 914.663.7303. The bench was upholstered in Riva fabric by **Sahco through Bergamo Fabrics**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. The fireplace screen was from **William H. Jackson Company**, 18 E. 17th St., NYC 10003; 212.753.9400; wmhj.com. The oil can artwork on the mantel is by artist **Kim Kelzer**,

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gallerynaga.com. The Shape Five Stool side table is from **Chista**, 537 Greenwich St., NYC 10013; 212.924.0394; chista.net. The Dali armchair was by **Andrew Martin** and was upholstered in Puzzle Box fabric by **Pollack**, 979 Third Ave., Suite 1722, NYC 10022; 212.421.8755; pollackassociates.com. The painting over the armchair is by artist **David Armstrong**, arnet.com. *(pages 70–71)* The bookshelf artwork is by **Allan McCollum**, home.att.net/~allanmcnyc/ The ceiling treatment is Beadazzled Wallcovering Tiles by **Maya Romanoff through Bergamo Fabrics**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. The custom Cumulus Silk Pendant within Sheer Halo Shade was by **Bone Simple Design**, 135 W. 26th St., Suite 4B, NYC 10001; 212.627.0876; bonesimple.com. The custom, blackened nickel rod pedestal base and heavily antiqued mirrored top dining tables (which can be joined to form one table and extended with two leaves) was by **Zach Hadlock of Platform FAF**, 82 Ingraham St., Brooklyn, NY 11237; 718.326.3708; platformfaf.com. The dining chairs are vintage **Milo Baughman from ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; abchome.com. The dining chairs were upholstered in Mantova outdoor fabric by **David Easton for Lee Jofa**, 979 Third Ave., Suite 234, NYC 10022; 212.688.0444; leejofa.com. The dining love seats are a height modified Norris Chair from **George Smith**, 315 Hudson St., NYC 10013; 212.226.4747; georgesmith.com. The fabric is Gallo Ostrich-look Vinyl from **Kravet**, 979 Third Ave., Suite 324, NYC 10022; 212.421.6363; kravet.com. The custom Hide rug was designed by **Bradley Stephens of Bradley Stephens Interior Design**, 601 W. 26th St., Suite 308, NYC 10001; 212.929.5100; bradleystephens.com. ralphpucci.net. African chair is from **Andrew Martin**, andrewmartin.co.uk. The art over the mantel is by **Roy Lichtenstein**, lichtensteinfoundation.org. The Ali stool is from **Chista**, 537 Greenwich St., NYC 10013; 212.924.0394; chista.net. The floor lamp is by **Thomas O'Brien of Aero Studios**, 419 Broome St., NYC 10013; 212.966.1500; aerostudios.com. The fireplace screen is **William H. Jackson Company**, 18 E. 17th St., NYC 10003; 212.753.9400; wmhj.com. The roller shade is **Sahco through Bergamo Fabrics**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. The Cornice in black crocodile embossed leather is by **Edelman Leather**, edelmanleather.com. The sofa was custom by **Fallou Workroom**, 5 S. Fulton Ave., Mount Vernon, NY 10550; 914.663.7303. Sofa and sofa cushions fabric are from **Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212.355.6241; hollandandsherry.com. The art over the sofa was by **Matthew Pillsbury**, matthewpillsbury.com. *(pages 72–73)* Artwork over orange bench was by **Justin Craun**, arnet.com. The orange bench was created for a benefit for the Central Park Conservancy by artist **Toland Grinnell**, arnet.com. **Ralph Pucci International**, 44 W. 18th St., 9th & 12th Fl., NYC 10011; 212.633.0452; The custom ceiling fixture with inset acrylic panels was by **Bone Simple Design**, 135 W. 26th St., Suite 4B, NYC 10001; 212.627.0876; bonesimple.com. The custom, stainless steel floating ceiling grid was by **Zach Hadlock of Platform FAF**, 82 Ingraham St., Brooklyn, NY 11237; 718.326.3708; platformfaf.com. The panels were in Shannon textured vinyl wallcovering by **Wolf-Gordon**, wolf-gordon.com. The wall finish is platinum metallic artisan plaster by **Art-in-Construction**, 718.222.3874. Dining benches were custom by **Dune**, 156 Wooster St., NYC 10012; 212.925.6171; dune-ny.com. Bench is in metallic blue Icing on the Cake glass vinyl fabric by **Pollack**, 979 Third Ave., Suite 1722, NYC 10022; 212.421.8755; pollackassociates.com. Custom


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dining table was by **Zach Hadlock of Platform FAF**, 82 Ingraham St., Brooklyn, NY 11237; 718.326.3708; platformfaf.com. White gloss Parapan paneled kitchen was by **NYLoft**, 212.206.7400; nyloft.net. Black Marinaci stone countertops by **ABC Worldwide Stone**, 234 Banker St., Brooklyn, NY 11222; 718.389.8360; abcworldwidestone.com. Steelworks porcelain tiles through **Stone Source**, 215 Park Ave. S., NYC 10003; 212.979.6400; stonesource.com. The Empire State Building Artwork was by **Josh Smith**, joshasmith.com. *(pages 74–75)* Pendant fixture and Table lamp are from **Collura & Co.**, colluraco.com. Fabric on both fixtures was by artist **Maki Yamamoto**, 212.304.0540; fabricteriamaki.com. The window treatment is Sheer in Primavera fabric by **Creation Baumann through Pollack**, 979 Third Ave., Suite 1722, NYC 10022; 212.421.8755; pollackassociates.com. The Roman shade in Venetian Glass Satin fabric was by **Great Plains fabric at Holly Hunt**, 979 Third Ave., Suite 503/605, NYC 10022; 212.755.6555; hollyhunt.com. The headboard wall curtain fabric is by **Sahco through Bergamo Fabrics**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. The bed/fabric was custom by **Fallou Workroom**, 5 S. Fulton Ave., Mount Vernon, NY 10550; 914.663.7303. The bedding is from **Casa del Bianco**, 212.249.9224; casadelbianco.com. The bedside table and fireplace surround are custom by **Zach Hadlock of Platform FAF**, 82 Ingraham St., Brooklyn, NY 11237; 718.326.3708; platformfaf.com. The carpet is Black Wool broadloom by **ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; abchome.com. The art to the left of the fireplace is by **Matthew Ritchie**, matthewritchie.com. The side table is from **Tozai Home**, 212.685.4490; tozaihome.com. The modern French club chair is from **Amy Perlin Antiques**, 306 E. 61st St., NYC 10065; 212.593.5756; amyperlinantiques.com.

CLASSICAL CONTEXT *(Pages 76–83):* **Siskin Valls Interior Design**, 21 W. 58th St., NYC 10019; 212.752.3790; siskinvalls.com. **Joan Chan**, Project Architect. **Chan and Mohney Architecture**, 210 W. 90th St., NYC 10024; 859.396.8293; jchan247@aol.com. Assistant, **Jose Pimentel**. *(pages 76–77)* The two chairs are from **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. Ottoman & Sofa were by **Phoenix Custom Upholstery**, 119 W. 25th St., 8th Fl., NYC 10001; 212.727.2273. Embroidery & toss pillows were by **Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212.355.6241; hollandandsherry.com. Sofa fabric was from **Old World Weavers**, 979 Third Ave., Suite 1002, NYC 10022; 212.355.7186; old-world-weavers.com. The side table was from **Kentshire**, 700 Madison Ave., NYC 10065; 212.421.1100; kentshire.com. The Fireplace mantel was from **Chesney's**, chesneys.co.uk. The sconces were from **Jean Karajian Collection**, 306 E. 61st St., NYC 10065; 212.751.6728; jeankarajiancollection.com. The two lamps are from **Maison Gerard Antiques**, 53 E. 10th St., NYC 10003; 212.674.7611; maisongerard.com. The mirror was from **H.M. Luther Antiques**, 35 E. 76th St., NYC 10021; 212.439.7919; hmluther.com. The area rug was from **Odegard**, 200 Lexington Ave., Suite 1206, NYC 10016; 212.545.0069; odegardinc.com. The wall upholstery was by **Jose Quintana Upholstery**, 21-10 43rd Ave., Long Island City, NY 11101; 718.361.0946. *(pages 78–79)* The faux finished ceiling in the dining room was by **Tyler Huntzinger at Iconography**, 801.979.2470; iconography.com. The side chairs were by **Phoenix Custom Upholstery**, 119 W. 25th St., 8th Fl., NYC 10001; 212.727.2273. The side chair and curtain fabric were from **Holland & Sherry**, 979 Third Ave.,



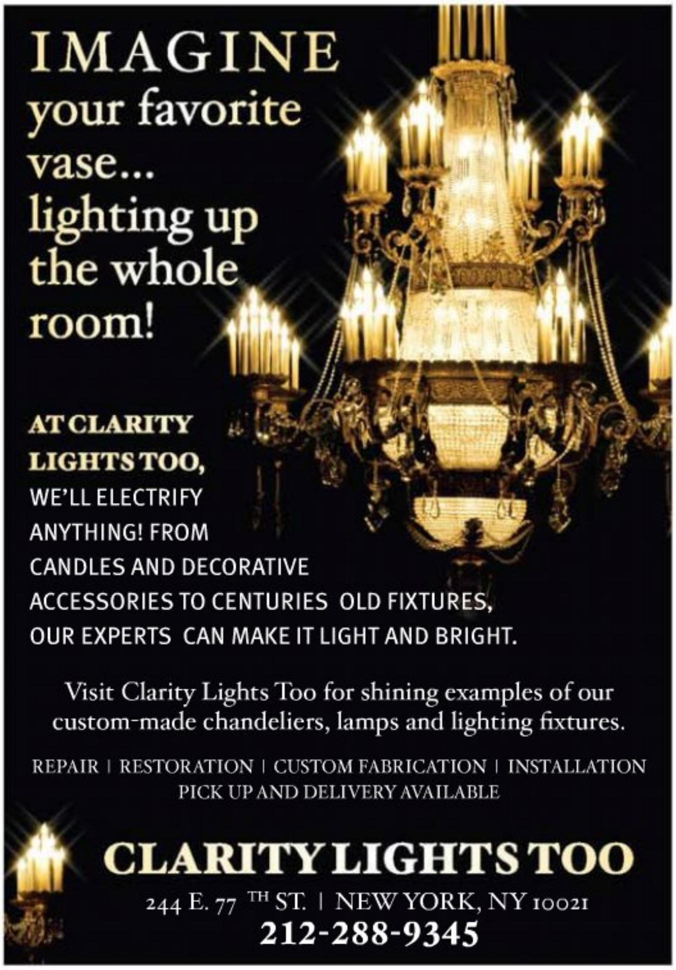
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Suite 1402, NYC 10022; 212. 55. 241; hollandandsherry.com. The armchairs were from **Buck House**, 1 18 Madison Ave., NYC 10128; 212.828. 12 ; buckhouse.biz. The armchair fabric was from **Fortuny**, 979 Third Ave., Suite 1 2, NYC 10022; 212.75 .715 ; fortuny.com. The curtain treatment was by **New York Drapery, Inc.**, 147 W. 25th St., 7. NYC 10001; 212.229.15 . The chandelier was from **Bernd Goeckler Antiques**, 0 E. 10th St., NYC 1000 ; 212.777.8209; bgoecklerantiues.com. The table was from **Fong's Creative Construction**, 40 24 22nd St., Long Island City, NY 11101; 718.729.47 . The chaise was from **Lee Calicchio, LTD., Antiques**, 0 E. 1st St., NYC 100 5; 212.588.0841; leecalicchioltd.com. The fabric was from **Fortuny**, 979 Third Ave., Suite 1 2, NYC 10022; 212.75 .715 ; fortuny.com. The mahogany screen was by **Fong's Creative Construction**, 40 24 22nd St., Long Island City, NY 11101; 718.729.47 . The leather applique was by **Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212. 55. 241; hollandandsherry.com. The antiue side table was from **Kentshire**, 700 Madison Ave., NYC 100 5; 212.421.1100; kentshire.com. The floor lamp was from **arvin Alexander**, 15 E. 2nd St., NYC 100 5; 212.8 8.2 20; marvinalexanderinc.com. *(pages 8 –8)* The bench and wood paneling in the Entry were by **Fong's Creative Construction**, 40 24 22nd St., Long Island City, NY 11101; 718.729.47 . The side table was by **Cedric Hartman at ondo Cane**, 174 Duane St., NYC 1001 ; 212.219.9244; mondocane.com. The marble flooring was by **Artistic Tile**, 8 W. 21st St., NYC 10010; 212.727.9 1; artistictile.com. The sconces were by **Jean Karajian**, 212.751. 728; eankaraiancollection.com. The kitchen banuette, chairs and table were by **Fong's Creative Construction**, 40 24 22nd St., Long Island City, NY 11101; 718.729.47 . The upholstery was by **Duralee**, 979 Third Ave., Suite 815, NYC 10022; 212.752.4040; duralee.com. The pendant fixture was from **Historical aterialism**, 01 Warren St., Hudson, NY 125 4; 518. 71. 151; historicalmaterialism.com. *(pages 82–8)* The bed coverings were by **Jose uintana Upholstery**, 21 10 4 rd Ave., Long Island City, NY 11101; 718. 1.094 . Fabric was from **Old World Weavers**, 979 Third Ave., Suite 1002, NYC 10022; 212. 55.718 ; old world weavers.com. The swing arm lamp is from **Remains Lighting**, 21 E. 59th St., NYC 10022; 212. 75.8051; remains.com. Cabinetry was by **Fong's Creative Construction**, 40 24 22nd St., Long Island City, NY 11101; 718.729.47 .

NJ COLONIAL *(Pages 84–8):*
Gerald Charles Tolomeo Ltd., design & decoration, 105A W. 78th St., NYC 10024; 212.7 8.1 0; gctolomeoltd.com. All custom window treatments were by **Angela Corizzi**, 1 Sixth Ave., Clifton, NJ 07011; 97 .772.5 0. Upholstery was by **aster Interiors**, 1500 Main Ave., Clifton, NJ 07011; 97 .25 .0785. *(pages 84–85)* **Benjamin oore**, benaminmoore.com. **Hinson & Company**, 979 Third Ave., Suite 7 2, NYC 10022; 212. 88.55 8. **Old World Weavers**, 979 Third Ave., Suite 1002, NYC 10022; 212. 55.718 ; old world weavers.com. **Grey Watkins at Stark Fabric**, 979 Third Ave., NYC 10022; 212. 55.718 ; starkfabric.com. **Brunschwig & Fils**, 979 Third Ave., Suite 1200, NYC 10022; 212.8 8.7878; brunschwig.com. *(page 8 –8)* **Clarence House**, 979 Third Ave., Suite 205, NYC 10022; 212.752.2890; clarencehouse.com. **Hinson & Company**, 979 Third Ave., Suite 7 2, NYC 10022; 212. 88.55 8. The custom bed in the master bed room was by **Glenn Van Sickle**, 1544 Silverton Road, Toms River, NJ 08755; 7 2.2 2.41 0.

HIGH STYLE *(Pages 88–):*
Evelyn Benatar of New York Interior Design, Great Neck, NY 11021; 51 .482.4787; evelyn nyinteriordesign.com; nyinteriordesign.com. *(page 88–8)* **Profiles**, 200 Lexington Ave., Suite 1211, NYC 1001 ; 212. 89. 90 ; profilesny.com. **Osborne & Little**, 979 Third Ave., Suite 520, NYC 10022; 212.751. ; osborneandlittle.com. **Studium**, 150 E. 58th St., Suite 704, NYC 10155; 212.48 .1811; studiumnyc.com. The Sunburst mirror is from **Design 18 Antiques**. The table top accessories are from **Gracious Home**, 1220 rd Ave., NYC 10021; 212.517. 00; gracioushome.com. The window treatment fab ric is Aphrodite Cream from **Coraggio**, 800. 24.2420; coraggio.com. The flowers were from **Terracotta Home**, 8 .77 .0022; terracottahome.com. *(page –)* **Great Plains fabric at Holly Hunt**, 979 Third Ave., Suite 50 05, NYC 10022; 212.755. 555; hollyhunt.com. **John Boone**, 1059 Third Ave., 4th Fl., NYC 10021; 212.758.0012; ohnbooneinc.com. **Donghia**, 979 Third Ave., Suite 1 , NYC 10022; 212.9 5. 71 ; donghia.com. **Barbara Barry**, barbarabarry.com. **ABC Carpet & Home**, 888 Broadway, NYC 1000 ; 212.47 . 000; abchome.com. **Benjamin oore**, ben aminmoore.com. **Coraggio**, 800. 24.2420; coraggio.com. Club chair and ottoman in the living room are covered in Waves fabric by **Larsen**, 979 Third Ave., Suite 1005, NYC 10022; 212.75 .4488; cowtan.com. The bedding is from **Barbara Barry**, barbarabarry.com. The living room's Tibetan rug is from **ABC Carpet & Home**, 888 Broadway, NYC 1000 ; 212.47 . 000; abchome.com. The living room wallcovering is Silk Murus from **Designtex**, designtex.com. The club chair and ottoman are from **Profiles**, 200 Lexington Ave., Suite 1211, NYC 1001 ; 212. 89. 90 ; profilesny.com. The pair were upholstered in Waves Sand from **Larsen**, 979 Third Ave., Suite 1005, NYC 10022; 212.75 .4488; cowtan.com. The end table is from **Ironies**, ironies.com. Parchment cabinet is from **Venfield**, 227 E. 0th St., NYC 10022; 212.588.94 ; venfieldnyc.com. The flowers were from **Terracotta Home**, 8 .77 .0022; terracottahome.com. The high lac uer finish nightstand in the bedroom was custom by **Evelyn Benatar of New York Interior Design**, 51 .482.4787; 51 .482.4787; nyinteriordesign.com. The window treatment fabric is Luxo from **Kirk Brummel at Brunschwig & Fils**, 979 Third Ave., Suite 1200, NYC 10022; 212.8 8.7878; brunschwig.com. The bedside lamp is from **Vaughan**, 979 Third Ave., Suite 1511, NYC 10022; 212. 19.7070;

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RESOURCES

vaughandesigns.com. The mattress is from **Shifman**, shifmanmattresses.com. The paint color is Hampshire Rock from **Benjamin Moore**, benjaminmoore.com. The clock is from **Tiffany & Co.**, 37 Wall St., NYC 10005; 212.514.8015; tiffany.com. The pillow on the bed is from **Ann Gish**, anngish.com.

QUIET TIME *(Pages 92–93):*
Michael P. Maher of Michael P. Maher, LLC., 973.736.4531; maherdesign@comcast.net. **Mansion in May** is a fundraiser sponsored by the Women's Association, Morristown Memorial Hospital, P.O. Box 1956, 100 Madison Ave., Morristown, NJ 07962; 973-971-5480; mansioninmay.com. **Jill Newhouse Gallery**, 4 E. 81st St., NYC 10028, NYC 212.249.9216; jillnewhouse.com. **Cowtan & Tout**, 979 Third Ave., Suite 1022, NYC 10022; 212.753.4488; cowtan.com. **John Rosselli Antiques**, 306 E. 61st St., NYC 10065; 212.750.0060; johnrosselliantiques.com. **Sentimento Antiques**, 306 E. 61st St., NYC 10021; 212.750.3839; sentimentoantiques.com. **Amy Perlin Antiques**, 306 E. 61st St., 4th Fl, NYC 10065; 212.593.5756; amyperlinantiques.com. **Clarence House**, 979 Third Ave., Suite 205, NYC 10022; 212.752.2890; clarencehouse.com. Custom silk curtains were by **Michael P. Maher of Michael P. Maher, LLC.**, 973.736.4531; maherdesign@comcast.net. Fabrics were from **Osborne & Little**, 979 Third Ave., Suite 520, NYC 10022; 212.751.3333; osborneandlittle.com.

HAUTE HOBOKEN *(Pages 94–96):*
Gwathmey Siegel & Associates Architects, 475 Tenth Ave., NYC 10018; 212.947.1240; gwathmey-siegel.com. **W Hoboken**, 225 River St., Hoboken, NJ 07030; 201.253.2400; starwoodhotels.com. **ICrave Studio**, 411 W. 14th St., 2nd Fl., NYC 10014; 212.929.5657; icravedesign.com.

NEIGHBORHOOD *(Pages 100–102):*
Grant's Tomb, grantstomb.org. **Riverside Park**, riversideparkfund.org.

MY FAVORITE SPACE *(Page 128):*
Interior Designer Michael P. Maher of Michael P. Maher, LLC., 973.736.4531; maherdesign@comcast.net. **Halcyon**, Seafood Brasserie & Lounge, 114 Walnut St., Montclair, NJ 07042; 973.744.4450. Custom tailoring by **Paul McClutchy, Gambert Custom Shirts**, 306 Millburn Ave., Millburn, NJ 07041;973.376.1400; gambertcustomshirts.com.

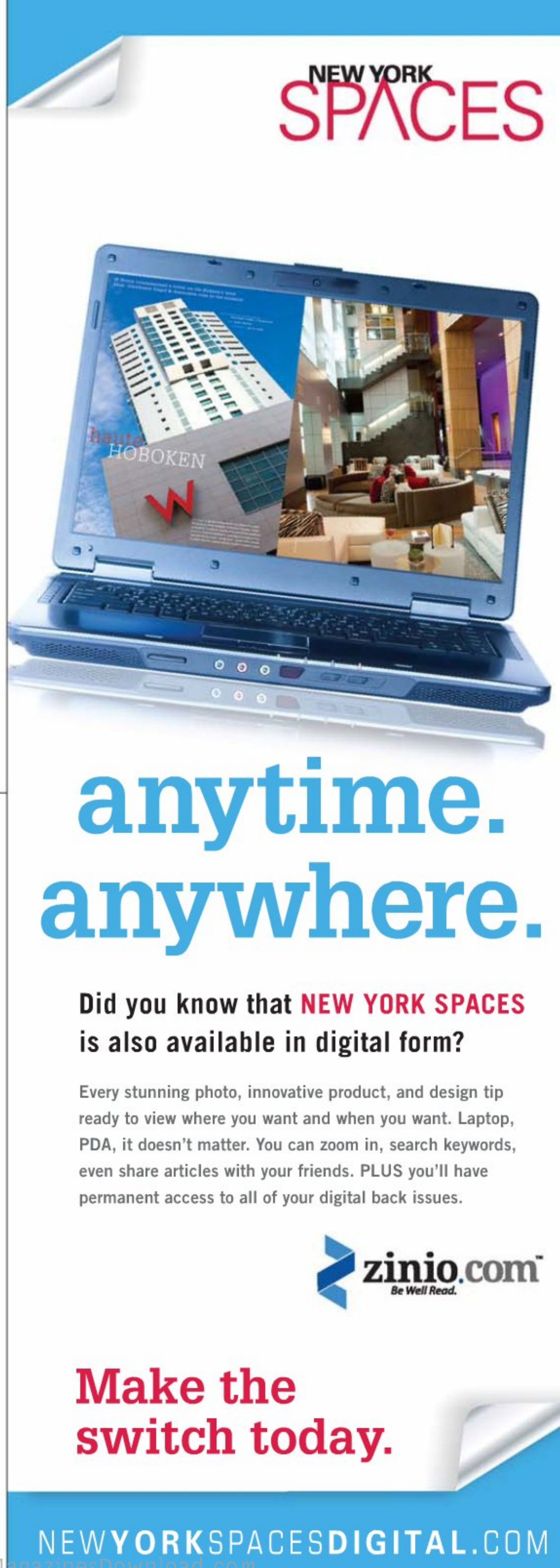
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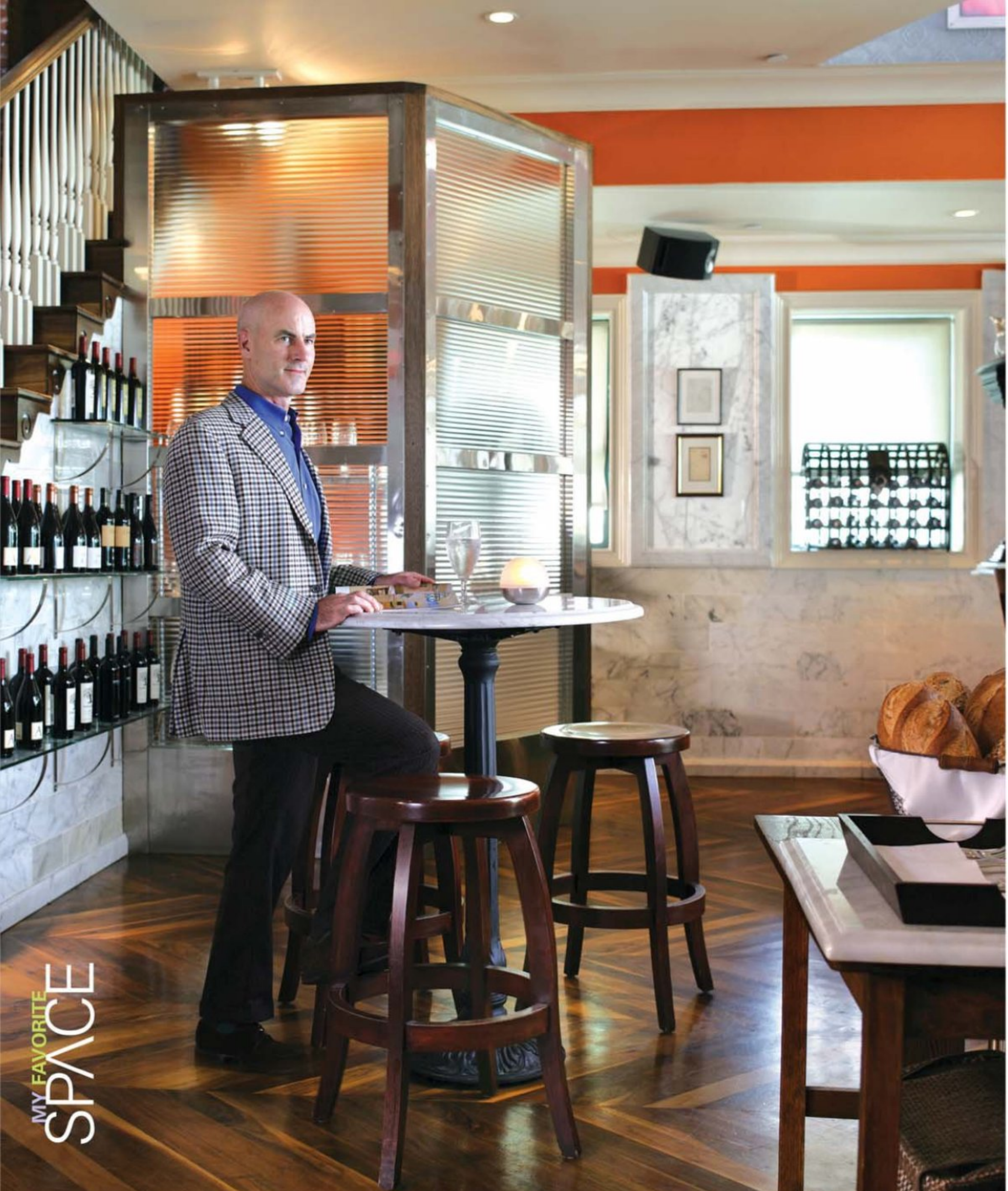
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MY FAVORITE SPACE



"Halcyon, in Montclair, is just a two-minute drive from our offices in West Orange, and it's one of our favorite local places to take clients or meet friends for drinks before dinner. The seafood is always good here, but I come for the whole feeling of the place—the clean, coolness of the white marble and the warmth of the pumpkin color on the walls. The building used to be a meat market, and the restaurant's owners transformed it with a lot of beautifully textured design details—like the work station's ribbed-glass partition, which they salvaged from an old Dublin bank. A lot of what keeps you coming back to a restaurant is in the atmosphere. At Halcyon, they get the mood and the food right. — ***Michael P. Maher, Interior Designer***

PRODUCED BY: BETSY MARX; INTERVIEW: MARJORIE E. GAGE; PHOTOGRAPH: PETER RYMWID

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